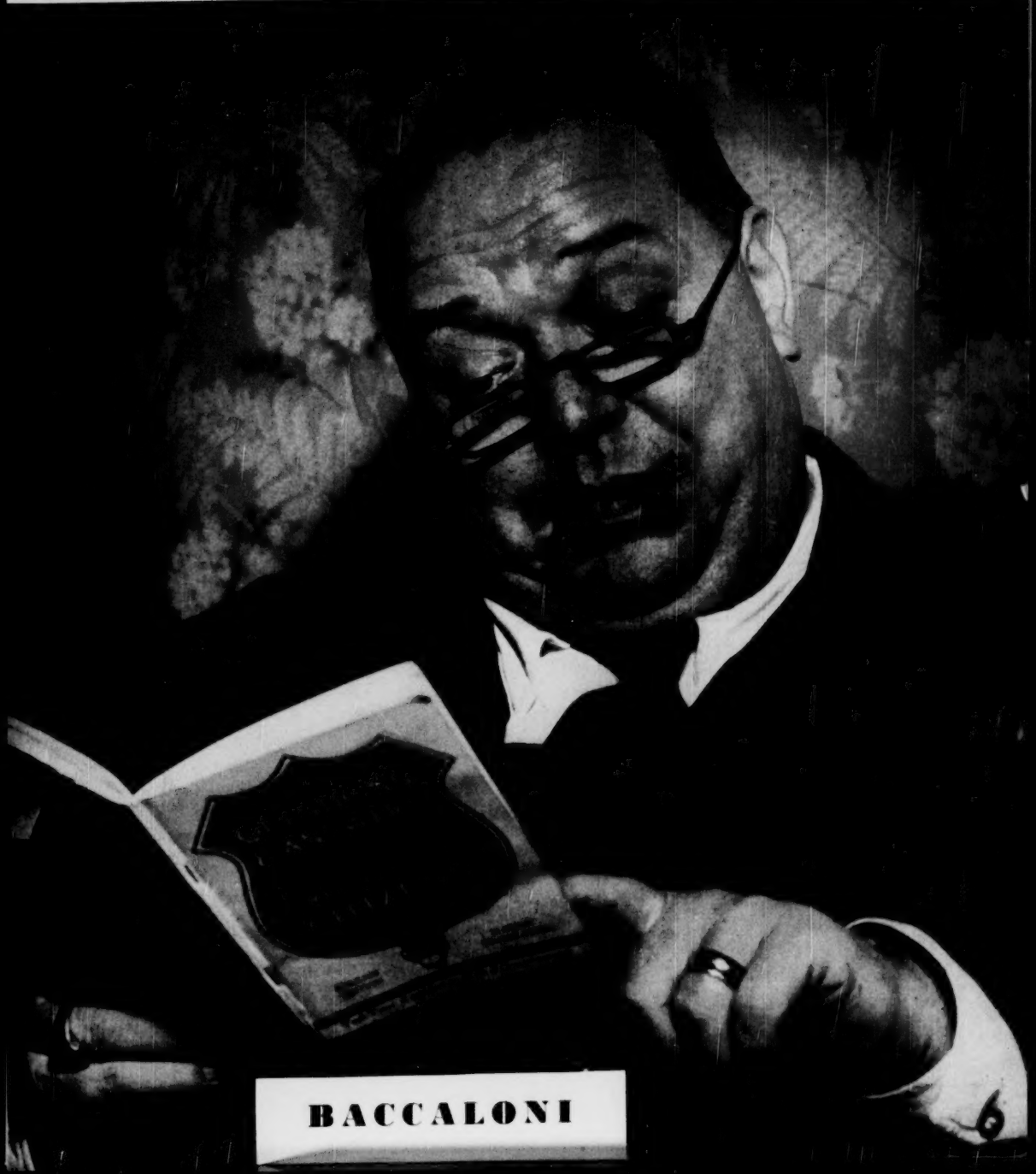
musical
COURIER

JULY, 1950 25 CENTS

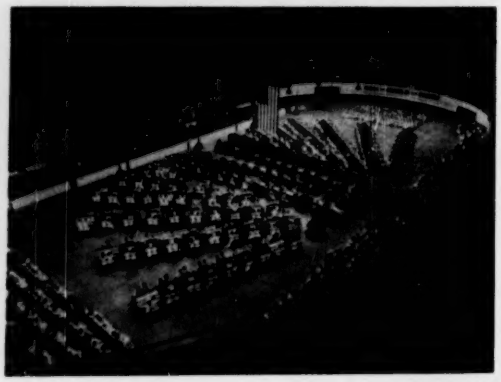


BACCALONI

MARY BOTHWELL, soprano, was chosen as official "Good Will Ambassadress" for her native Canada and as featured soloist for Armed Forces Day services in Washington, D. C. Her song group included Brahms lieder and the aria, Dich theure Halle, from Wagner's Tannhäuser. After a short speech, the singer ended her program with the Canadian Anthem, O Canada. The United States Army Band, under the direction of Captain Curry, accompanied.

WEST COAST VISITOR . . . Dr. Peter Lafite (r.), Austrian educator and publisher, greeted by Alfred Wallenstein, music director of Los Angeles Philharmonic. With them is Dr. Frederick E. Waller, Austrian consul general. Dr. Lafite, director of music and art in the Austrian Ministry and publisher of the music magazine Oesterreichische Musikzeitschrift, is making a cultural survey of this country at the invitation of the U. S. Government. (Photo—Rothschild)

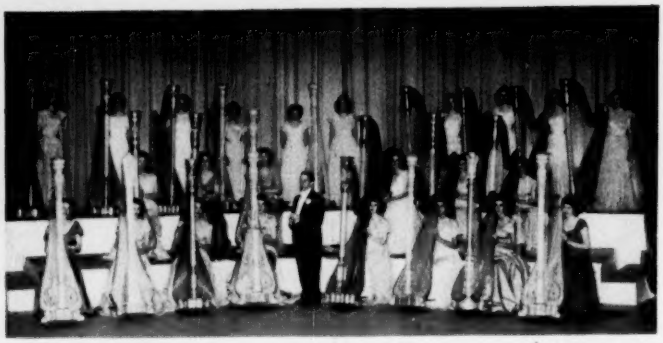
SUMMER SOUNDS ITS "A"



KEYBOARD PHALANX . . . 1100 children and adults performed in two gigantic mass concerts on 225 pianos and 22 organs at the seventh annual Michigan Music Festival in Detroit, June 5, with Dr. W. Otto Miessner, of Chicago, conducting. Sponsored by Michigan Festival Teachers Association, Mrs. Carl Beutel, chairman, the festival presented outstanding local students who had undergone months of individual practice and weeks of group rehearsals. (Photo — Palmer Werner.)

ENCOUNTER IN HOLLYWOOD . . . Serge Jaroff (left), conductor of the Original Don Cossacks, visits Joseph Schuster, cellist, in Beverly Hills, Calif. Mr. Schuster has returned from a concert tour to begin his master class at the University of California. His last appearance in New York was in Carnegie Hall for the American Broadcasting Company. In September he leaves for an extended tour of England, France, Switzerland, Italy, Holland and Scandinavia.

AU REVOIR . . . Stell Andersen, pianist, with Theodore Walstrum of the Music Department of the University of Wyoming, Laramie, Wyo., at the airport after her recital at the University on May 3.



TEXAS HARP FESTIVAL . . . at the North Texas State College in Denton, organized by Lilian Phillips, harp instructor at N.T.S.C. Harpists attended from Texas, Oklahoma, Louisiana, Missouri, Iowa, Michigan, Indiana and New York. There were numbers for an ensemble of 14 harps; and Scandinavian songs, sung by Betty Fisher and accompanied by Anita Harvey and Lysbeth Wilfley, harpists. Carlos Salzedo, appearing as harpist, pianist, conductor and composer, played harp solos and as the climax of the festival, the piano part of his Sonate for Harp and Piano, with Miss Phillips. The program ended with music by a group of 25 harps conducted by Mr. Salzedo. In the photograph Miss Phillips is at the extreme right, Mr. Salzedo in the center.

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JULY, 1950

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Washington Prepares Gala Sesqui Series

By James G. Deane

WASHINGTON.—Berlioz' Requiem will be given an outdoor performance on the Potomac to help mark the Capital's 150th birthday this summer. The rarely heard work will be presented Aug. 2 at the Watergate by a 240-voice Sesquicentennial Chorus and a specially recruited 120-piece orchestra, directed by Paul Callaway of Washington Cathedral. Tenor David Lloyd will be the soloist. A network broadcast of the performance is being sought.

The Requiem, which Sesqui officials say never has been performed in Washington, will follow a series of 12 Watergate concerts by the National Symphony Orchestra during July, also under Sesquicentennial auspices and with Conductor Howard Mitchell as musical director. Half of the programs will feature music and artists from selected foreign nations, while American music will dominate the rest. Among the highlights are:

July 2—Thompson's Testament of Freedom, Hanson's "Nordic" Symphony; Maynor, soloist; July 5—all-Tchaikovsky program, Earl Wild, pianist; July 7—Mary Howe's A Song of Palms for women's chorus, Grieg's Concerto; Templeton, soloist; July 9—Wallenstein, conducting; Lois Marshall, Canadian soprano, soloist; July 12—Rachmaninoff Second Concerto, Bolet, soloist; July 14—Gladys Swarthout, soloist; Fernand Quinet, conductor (Belgian night); July 16—Fania Chapiro, pianist; Jurrian Andreisson, conductor (Netherlands night); July 19—Leon Goossens, oboe; Clarence Raybould, conductor (British night); July 21—Italian night; July 23—Evelyn Swarthout, pianist; Jacob Barkin, tenor (Washington night); July 26—Muriel Rahn, soprano; Edward Matthews, baritone; Sherman Frank, piano (Gershwin program); July 28—Copland's Lincoln Portrait.

Dirksen Receives Appointments

Sesqui officials definitely put to rest all talk about Sibelius and a projected organ overture for the drama, Faith of Our Fathers, scheduled for presentation beginning in July, with an announcement that Richard Dirksen, associate choirmaster at Washington Cathedral, will compose the work. Dirksen also was named musical director of the drama, which will feature a 48-voice chorus and organ accompaniment. The presentation will be in a new outdoor amphitheater in Rock Creek Park.

Sesqui music officials launched conversations with the new Metropolitan Opera manager, Rudolf Bing, about bringing the company to Washington in December, but the project has all but been abandoned, in the face of the "Met's" complex schedule for next season. Securing a suitable hall also would be a problem.

National Gallery Festival

Five concerts were presented in the National Gallery of Art's seventh annual festival of American music in May. Two were by the National Gallery Orchestra under Richard Bales, the gallery's music director. They featured a revival of Ives' Third Symphony, performed on both programs; Piston's Concertino for Piano and Orchestra, with Paul Moor as soloist; Diamond's Music for Shakespeare's Romeo and Juliet; Spier's Journey with a Clarinet, with Rex Hinshaw as soloist; the Adagio from Grant's Suite for Strings, in its first local hearing; McKay's Port Royal 1861; Vietor's Primavera Lombarda, Sousa's The Sesquicentennial and Howe's Agreeable Overture. The other programs: Maurice Wilk, violin, and Philip Fradkin, piano, playing Piston's Sonata, the first performance of Rorem's "Sonata in Four Scenes," Kubik's Sonatina and Dello Joio's Variations and Capriccio; Harold Ronk, baritone, in songs by Rorem, Menotti, Horsman, Reddick, Lawrence and others; and the American University String Quartet in the Foss G. major, Donato E minor, and Huffman sixth quartets. The quartet members are George Steiner and Elliott Siegel, violins; George Wargo, viola, and John Martin, cello.

The President and Toscanini Meet

Arturo Toscanini, for whom 1,000 would-be ticket purchasers stood in line a month in advance, created peak excitement when he arrived with his NBC players. President Truman was on hand to meet the maestro at packed Constitution Hall, and the cheering was almost unprecedented for a virtuoso performance of the Egmont Overture, Brahms' Fourth, Iberia, the Waldweben and Meistersinger Overture by Wagner and, as encore, Kabalevsky's Colas Breugnon Overture.

Pianist Clifford Curzon delighted two audiences at the Library of Congress when he joined with the Budapest Quartet in Brahms, Dvorak and Mozart in the finale of the concert season there. Earlier, Serkin gave a magnificent solo recital substituting for one that had been scheduled jointly with ailing father-in-law Adolph Busch.

Artur Rubinstein collaborated with Ormandy and the Philadelphians in the Brahms B flat Concerto in one of the final pair of the visitors' appearances. The orchestra did splendidly by Beethoven's First Symphony, and on the second program reemphasized the parennial Franck.

The National Symphony, of which Howard Mitchell is musical director, will have Ernest Ansermet, Leopold Stokowski and Leonard Bernstein as guest conductors in 1950-51. Jorge Bolet and Earl Wild have signed contracts to appear with the orchestra as soloists for three seasons. Five players' posts have been filled by Werner Lywen, concertmaster (Jan Tomasow has moved to Baltimore to be assistant conductor of its Symphony); Alexander George, assistant concertmaster; Julien Balogh, first oboist; Arnold Bernhardt, first bass; and Robert Marcellus, solo clarinet.

ON THE COVER

BACCALONI, the eminent Metropolitan Opera bass, is seen preparing for his naturalization examination. He received his final papers as an American citizen on June 26.

The singer recently returned from California, where he created the part of Colonel Massakroff in the new version of Oscar Straus' The Chocolate Soldier, a part adapted especially for him. In the cast were also Marion Bell, Wilbur Evans, Ralph Dumke, Tessa Kosta and others.

Mr. Baccaloni will appear as soloist at the Promenade Concerts in Toronto on July 20, and at the Lewisohn Stadium on July 22 with Jan Peerce, Robert Weede, and Marguerita Zambrana. He will again be a member of the San Francisco Opera Company this fall, and then will return to New York on Nov. 17 for his first performance of the season at the Metropolitan.

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Seventy-first Year
July, 1950

FACING THE MUSIC

By Harold C. Schonberg

TODAY when a great man, or not even a particularly great man, dies, his inheritors carefully treasure every scrap of paper he left behind. Any unpublished work gets published; committees and sub-committees work to commemorate his name; learned articles are written, so learned that nobody can understand them; everyone then nods appreciatively and says what a great man he was.

When Johann Sebastian Bach died, two hundred years ago this month, his wife mourned, his children presumably shed tears, and that was about all. Four months later, his son, Carl Philipp Emanuel, sold the plates of the *Art of the Fugue* for old copper scrap. The rest was silence for a number of years.

The emergence of Bach from a fairly obscure kapellmeister into one of the titans of music is a fascinating story that can stand re-telling. Part of it already has been fully examined; other parts still are rather mysterious. Philipp Spitta, Alfred Einstein, Hans David, Arthur Mendel and Gerhard Herz have published valuable work on the subject, to which the following outline is more than indebted: but, as has been pointed out many times before, if a writer steals from one author, it's plagiarism; if he steals from many, it's scholarship.

WHAT must be remembered about Bach is that he was, in the words of Herz, "a stranger among his own people" even during his lifetime. He was carrying on traditions that the men of his period were trying to break; he had his face turned toward the past. Herz says that not even in his own family did Bach possess a friend who really understood him. That is a curious fact. Bach spawned at least three superior musicians — Johann Christian, Wilhelm Friedemann and Carl Philipp Emanuel. Were they completely insensible to the creative merits of their father? It is true that Carl Philipp Emanuel, rather stiffly, had words to say about his father's skill. C.P.E., though, apparently had no idea at all that his father was more than an exceptionally skilled technician, much less that his music was going to live. As for the other sons, it is almost as if Bach had never existed, and they did little to further the cause of his music. After all, even if Johann Sebastian was considered a stale reactionary, or even if his sons were rather ashamed of his old-fashioned style of music-making, old Bach did have the reputation of being Europe's greatest organist, improvisor and clavier player. His children, themselves fine musicians, might be expected proudly to let the world know about it. But no.

Bach died at a moment when counterpoint was going out of fashion. During his life only a few works were published — the *Clavierübung*, the *Musical Offering*, a handful of chorale preludes. The *Art of the Fugue*, published after his death, sold the magnificent total of thirty copies in six years. The musicians and public after Bach's death were interested in the Mannheim school and the new generation of *galant* composers. Bach, in their considered opinion, was not advanced enough to be taken seriously.

It took a musician like Mozart to become aware of the latent power and unparalleled technique that were concealed under the supposedly dry, pedantic contrapuntal stretches. In 1782 Mozart wrote to his father, "I am collecting at the moment the fugues of Bach." Baron von Swieten had introduced the young composer to the works of his mighty predecessor, and Mozart was enthralled. The next year he asked his father to send him Sebastian Bach's fugues. Later, in 1789, Mozart had the chance to hear in actual performance a Bach motet, *Singet dem Herrn*. Fredrich Rochlitz, an early Bach propagandist, recalls that "Hardly had the chorus sung a few measures when Mozart sat up, startled; a few measures more and he called out 'What is this?' And now his whole soul seemed to be in his ears. When the singing was finished, he cried out, full of joy, 'Now, there is something one can learn from!'"

Beethoven was weaned on the *Well Tempered Clavier*, not widely known at that time. In 1802, however, Forkel's biography aroused much interest in Bach and his works, and a trickle of Bach publications began to be issued. Then all of a sudden, Bach was taken up by the romantic composers. Mendelssohn's famous performance of the *St. Matthew Passion* in 1829 brought the music to the attention of an international audience. Mendelssohn meant well, and his work in the development of the Bach cause was invaluable, but he accomplished his end by some peculiar means. In his performance of the *St. Matthew*, Mendelssohn made many cuts, changed the phrasing and instrumentation, made melodic and textural alterations, and omitted most of the arias. The Gospel text was shortened to include only the story of the Passion proper, and the higher notes of the vocal parts were transposed down. Mendelssohn added accompaniments, also, such as a string tremolo under the passage *Und der Vorhang zerriss im Tempel*.

IN short, Mendelssohn's ideas were not precisely Bach's. However, there was then no Bach tradition; the insistence on adherence to chapter and verse is a comparatively recent phenomenon. The musicians and public of the nineteenth century, anyway, did not see Bach in relation to his time. They saw him in relation to theirs; they romanticized him; they edited and tampered with his music to bring his philosophy into line with theirs. Schumann, who revered Bach, nevertheless wrote keyboard accompaniments for the unaccompanied violin sonatas, just as Mendelssohn composed an accompaniment to the Chaconne. And in the wake came the transcribers! Liszt seized upon the organ preludes and fugues, among other things; and Liszt's pupils hastily got the idea. Tausig and d'Albert, to mention but two, created transcriptions that are still in the repertoire. Busoni, not a Liszt pupil, took an equal interest in Bach, editing many of the keyboard works in a manner that raises the hair of modern scholars, and adding some extraordinarily big guns to the already awesome battery of Bach transcriptions for piano. Finally the orchestrators went to work, culminating in the efforts of a hyphenated composer named Bach-Stokowski.

While all this was going on, serious Bach scholars were at work. Between 1873 and 1880, Philipp Spitta's monumental biography was published. Previously, in 1850, the Bach-Gesellschaft had been founded by Moritz Hauptmann, Otto Jahn, Carl Ferdinand Becker and Robert Schumann. The aim of the society was to publish all of Bach's music exactly as he composed it. For fifty years the Bach-Gesellscraft labored until, in 1900, the edition was completed with the publication of the forty-sixth volume.

DESPITE the efforts of the society, though, publishers of Bach's music go their own sweet way. There are many editions of Bach; but, as David and Mendel report in *The Bach Reader*, "The vast majority of the editors, however, have followed the example of Griepenkerl and Czerny, rather than that set by the Bach-Gesellschaft, and offered modernized versions instead of Bach's own texts. Comparatively few practical editions have yet appeared that indicate where Bach's original text ends and the editors' often arbitrary interpretation begins. The result is that the musician as well as the amateur of our time rarely realizes whether, in his choices of tempo, phrasing and dynamics, he is carrying out Bach's wishes or those of the editor. We rarely perform Bach's music today as he conceived it and as it was performed in his own time. Even when a composition is not transcribed or deliberately changed it is almost invariably presented in considerable amplification. The organ has changed; the piano has crowded out the harpsichord and clavichord . . ."

The problem here is a vexed one. How do we want our Bach? A performance of the B minor Mass with a chorus of three hundred and an orchestra of sixty, more or less standard in this city, is a dubious tribute. Has anybody really heard the contrapuntal lines of the *Kyrie* under such circumstances? And then this transcription business: it's about time a halt was called. We would be outraged at a conductor who gave us, say, a Mozart sonata arranged for full orchestra; but a certain conductor's equivalent tampering with Bach is accepted quite complacently. With praise, even. After two hundred years Bach deserves to be presented in accordance with his own wishes. At this point there may come up that positively infuriating argument: "But if Bach were alive today. . . ." Well, he isn't.

A sample of Bach's precise musical notation, with his signature, taken from one of his notebooks. The date is 15 October, 1747.

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BACH AS A YOUTH . . . An unsigned oil painting in the Municipal Museum at Erfurt shows the master in his early twenties. The authenticity of the picture has been questioned.

CASALS SEES "UNIVERSAL SPIRIT"

(Excerpt from a Letter)

. . . I am not in the habit of writing articles on music, as it has never been my pleasure to do so. I can not speak about J. S. Bach; all that I know about him is locked up in me, and it is only in my playing that I am able to express it.

I am happy, however, to be able to honor Bach in the city of my exile, Prades, with the magnificent and enthusiast'c cooperation of artists and of American friends, to whom I owe the initiative of that festival. I am happy also that some artists among the greatest of all countries joined in our manifestation. That universal collaboration responds to the very spirit of the work of J. S. Bach.

PABLO CASALS.

A BACH SILHOUETTE

BACH AND OUR TIME

By William H. Scheide,

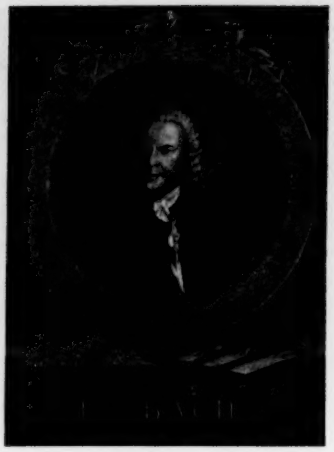
Director, Bach Aria Group

The supreme value of Bach's music for our time lies in its spiritual equilibrium. Bach moves through his melodies like a force of nature. Here is the place where one comes to understand such terms as simplicity and affirmation. This music is simple because in all its richness there is not an extraneous thought or gesture; it is affirmative because it reveals an unending depth of vitality. There are no histrionics or nonsense in Johann Sebastian; his ideas unfold with the inevitability of time itself. Yet he can use this tremendously affirming music to support the most heartrending tragedies, the most poignant despair.

Consider the opening of the St. Matthew Passion. Here unfolds a web of melody of the most extravagantly emotional kind; infinite in its sorrow. Yet underneath, in the bass, throbs the rhythm of an eternal vitality undeterred by any mundane considerations. Complete absorption in the world joined with utter transcendence over it—this is the great paradox of the art of Bach.

The pertinence of this fusion for modern ears is the more striking when one considers that, although Bach has always been outside the main stream of musical life, he nevertheless speaks the melodic and harmonic language that popular ears demand. In other words, we respond to his means of expression as we do to no earlier composer. And we need a new voice in the musical world. For many decades it has been the near-exclusive function of musicians to perpetuate the emotional life of the nineteenth century, not the most healthy era in the spiritual history of the world. Bach is a master to whom one may turn in order to find a fully congenial music that has no part of this legacy. And in the spiritual balance already spoken of—born in the fusion of his absorption in human weakness and his transcendence over it—lies the meaning of Bach for this present day.

I recall an experience in the fall of 1945 when I was playing to myself the B Minor organ prelude—like most of the large organ works much too little known. And, as I penetrated further into its murky chromatics and as the pathos and tension of the mighty piece heightened, I recognized in the music a perfect expression of the public mood of the day. Here were the foreboding and the terror with which the atomic age forces us to live, set forth with an assurance, a scope, and above all a perspective that no utterance of the last two hundred years could have achieved.



BACH, from the painting by Haussmann; engraving made by S. G. Kuetner, Leipsic, 1774.

BACH'S BENISON

(After hearing Mendelssohn play the organ chorale-prelude, "Schmuecke dich")

"Round the *cantus firmus* hung golden garlands of leaves, and such blissfulness was breathed from within it that you yourself avowed, if life were bereft of all hope and faith, this one chorale could renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

ROBERT SCHUMANN,
in "Musik and Musiker"

MARIA BARBARA, the composer's first wife: from a silhouette.

Prades Festival Draws Pilgrims

PRADES.—The opening concert of the Bach Festival in this small town in the Pyrenees of Southern France was given on June 2, with an audience of more than 1,500 in attendance. Pablo Casals, the director of the festival, in which noted artists participated, was given a rising salute by the auditors and orchestra when he took his place in the Prades St. Pierre Church to open the series with the first Suite for unaccompanied cello.

The orchestra of thirty solo players from America, France and Switzerland was heard in the Second Brandenburg Concerto. The Third of the same series made the finale. In between, Yvonne Lefébure, French pianist, played the Concerto in D minor for clavier with the ensemble.

The humane conception of music as well as the great authority of Casals were strikingly displayed in his solo performances, which showed many of the striking features remembered from his appearance of yore, before he began his self-imposed retirement from public concerts in protest again the present Spanish regime. The other performers were expert too, and the ensemble under his direction played with a deftness and energy that were invigorating. The acoustical problems of the church were only partially solved, however, and some of the more rapid movements did not coalesce ideally—at least, such was the impression in some of the side seats.

The second concert, on the following evening, was devoted to three sonatas for cello and piano, Nos. 1, 2 and 3, (originally written for viola da gamba and harpsichord) played by Casals and Paul Baumgartner. These performances were marked by charm and devotion, as well as skill. The calm atmosphere of the occasion was much more suited to concentration than on the opening night.

There followed, after a day's intermission, a concert of miscellaneous offerings, including the Cello Suite in D Minor, No. 2, played by Casals; the cantata No. 204, O Holder Tag, sung by Helene Fahrni, soprano; the Concerto in F minor, by Clara Haskil, pianist, and the C major Suite for the ensemble.

On June 7 the fourth program presented several preludes and fugues from the Well-tempered Clavier, Book II, performed by Leopold Mannes, and the Partitas in B minor and E major interpreted by Alexander Schneider, violinist, who has had a major share in arranging the programs with Casals. The concluding work was the Sonata in B minor, beautifully done by John Wummer, flutist, and Mr. Mannes.

PABLO CASALS

The series extended until June 20, and included Rudolf Serkin, Mieczyslaw Horszowski, Joseph Szigeti, Isaac Stern, Alexander Schneider, Marcel Tabuteau, John Wummer, Leopold Teraspulsky and many other well-known artists among the soloists. A review of the later concerts will be published in the August issue of Musical Courier.

Boston Music Under Sign of the Pops

By Jules Wolffers

BOSTON.—Most music news in the Hub during spring and early summer centers around Symphony Hall, where Arthur Fiedler and occasional guest conductors are busily engaged at least six nights out of seven. A typical Pops program is likely to find Bach rubbing elbows with Berlin, a minuet holding a march at bay for the nonce, and a symphonic poem giving way to a Broadway medley. Usually there will be a soloist and most often he or she will be a pianist.

This was particularly true when Sanroma returned, this time to play no fewer than eight concertos within a two-week period. Schumann, Grieg, Rachmaninoff No. 2, Tschaikovsky, Beethoven No. 3, Mozart D minor, Bach D minor and the Rhapsody in Blue were the items tossed off. In the works which suit his temperament, Sanroma is an exciting pianist. Not all the concertos listed are his particular meat although he never falls below a competent level at worst.

Other piano concertos performed, in addition to the Sanroma lot, show quite a diversity—Liszt No. 2, Mendelssohn, Saint-Saens G minor, Chopin No. 2, Franck Symphonic Variations, the still-thriving Warsaw Concerto, Rimsky-Korsakoff in C-sharp minor, Prokofieff No. 1, Khatchaturian, Rachmaninoff Paganini Rhapsody, MacDowell No. 2 with others to come. There was also a first performance when Pops pianist Leo Litwin premiered Mayer's Hollywood Concerto, which this reviewer was unable to hear.

Solo Roster

The solo list includes many fine pianists and some promising youngsters, given here in order of appearance: Helen Zoe Duncan, Gerson Yessin, Carol Traylor, Ephraim Miller, Kenneth Wolf, Bianca del Vecchio, Zaria Jacynowicz, David Barnett, Katherine Foy, Tung Kwong-Kwong, Jean Graham, Frederick Beaudoin, Bernhard Weiser, Guiseppe de Lellis, Andrew Heath and Rita LaPlante.

Guest conductors to date have been Paul Cherkassky in several appearances and Thompson Stone, Carlos Pinfield, Louis Speyer and Frederick Fennell.

Among the many school and college "nights" Harvard, Boston University and Bowdoin College were enjoyable experiences. Malcolm Holmes and G. Wallace Woodworth presided for the Cantabrigians while no less than four conductors shared honors for B.U.—Paul Cherkassky as host to Warren Freeman, James Houghton and David Shand with soloist Richard Perry thrown in for good measure. For the Bowdoinites, Frederic Tillotson was piano soloist in addition to conducting the Bowdoin Chorus.

Samuel Mayes played the Saint-Saens A minor Cello Concerto; Christine Cardillo sang a Bizet aria; violinist George Zazofsky presented the Mozart D minor; Aniceta Shea was soprano soloist; Earl Weidner played the Wieniawski No. 2; Ethel Smith gave out with organ-orchestra arrangements; and Robert Merrill, as usual, won his listeners.

Meanwhile Arthur Fiedler and his men have spent some very strenuous sessions recording.

Hub Notes

Edwin Franko Goldman narrowly escaped missing his scheduled Boston Jubilee appearance owing to faulty plane connections, but arrived in time to conduct the last printed item. . . . Among studio recitals, excellent work was noted from Harry Jompulsky's pupils, and the same can be said for Emilia Ippolito's young artists. In both cases some very promising talent was revealed . . . The Haverhill (Mass.) Civic Symphony completed its season with an enterprising program under conductor Julius Woessner. . . . As this was written, the American Guild of Organists was meeting here and giving Bostonians some organ music to rave about. . . . Jan Veen and his dancers were excellent in the season finale to his fine series. Aniceta Shea, soprano, sang with beauty and artistry at a Jordan Hall program to benefit the Boston Psychopathic Hospital.

Detroit Begins Series

DETROIT.—The summer series of open air concerts at the State Fair Grounds were made certain when several leading citizens guaranteed funds to match the $24,000 put up by the Music Performance Fund through the Detroit Federation of Musicians. The series opened June 20 and is being given on Tuesday, Friday and Saturday evenings, with one hour of the Friday and Saturday concerts broadcast by Columbia Station WJR. Valter Poole is conducting the eight weeks' series.

The Wayne University Symphony, with Seymour Lipkin as soloist, played to a packed theatre at their spring concert in the Art Institute. Mr. Lipkin, a Detroiter by birth and training, seemed inspired in his performance of the Beethoven C Minor Piano Concerto. Valter Poole had trained the young musicians well, and in addition works of Strauss, Bach and a new score by Robert Lawson were offered.

The Little Symphony Orchestra, which has largely kept local orchestral interest alive since the collapse of the Detroit Symphony, celebrated its first anniversary by inviting James Barrett, violinist, and James Tamburini, trumpeter, to return as soloists for this concert. Both musicians, who took leave of Detroit when the large orchestra ceased to exist, gave distinguished performances.

Rose Suzanne der Derian, soprano, has returned to Detroit after a successful concert in the Brooklyn Academy of Music, and fulfilled a number of spring engagements. MARION GERHARDT.

SCENE FROM LUKAS FOSS' OPERA, The Jumping Frog, in its premiere at Indiana University.

New Operas Bow at Indiana Univ.

BLOOMINGTON, IND.—Two one-act operas, The Veil by Bernard Rogers and The Jumping Frog by Lukas Foss, were given world premieres by the opera department of Indiana University at East Hall, the school of music's opera theater, on May 18, 19, and 20. The productions were under the stage direction of Hans Busch and the musical direction of Ernst Hoffman, who also were in charge of Boheme and Parisfal, performed earlier in the school's opera season.

The Veil, which has a libretto by Robert Lawrence, is laid in an insane asylum near London around 1825. Its accumulation of horrors shows Mr. Lawrence to be aware of the effectiveness of both the 19th century tradition of Italian melodrama and the current movie cycle started by The Snake Pit.

The score, in the experimental idiom familiar to those who heard Mr. Rogers' The Warrior, is extremely demanding of the performers on the stage and in the pit. The orchestra is assigned to the role of commentator on the stage action. It calls attention to itself only in two short processional passages (dances of the lunatics), which make interesting use of a coloratura voice to express the fantasies of one of the inmates.

The mood and tension of the work, which runs around 70 minutes, were beautifully sustained by the student cast headed by Juliana Larson as the persecuted heroine; Pete Smith (who scored a personal triumph) as the doctor who confines her because he is in love with her; Lee Fiser as the young consultant who tries to free the girl; and Robin Allardice in the role of the madwoman who imagines herself Empress of the asylum.

Foss Score Based on Twain Story

The Jumping Frog, in direct contrast, is a bright, folksy, short work involving only seven singers and a small orchestra. The opera falls into set numbers, cleverly integrated in the Jean Karsavina adaptation of the Mark Twain story. Among these are a short, amusing overture; a lively trio, Dan'l Webster [the frog] Will Make Us Famous; an aria for the villain of the piece, Each Time I Hit a Town I Shake Some Fellow Down; and some clever variations on Sweet Betsy from Pike. The musical idiom is somewhat suggestive of the cowboy song, the barroom piano or the show number, but there is inevitably some rhythmical variation, harmonic device or orchestral effect to hold the interest. Mr. Foss seemed to have achieved much the same thing (in the operatic form) as Copland and Bernstein in their highly successful ballets, Rodeo and Fancy Free.

The entire company gave a performance of gusto and vitality. The work was well cast, with Lou Herber, Alton Wilder, Charles Campbell and Carmon Caplinger as the principals. It will be no surprise if the new piece captures something of the national popularity enjoyed by Kurt Weil's Down in the Valley, which received its baptismal performance at Indiana University in 1948.

The ingenious settings for both operas were designed and executed under Walter Russell.

On May 26 The Jumping Frog was televised by Station WTTV in Bloomington—one of the first video performances of an opera in the Middle West.

ROSS ALLEN.

Robin Hood Dell Series Begins

PHILADELPHIA.—The 21st season of outdoor concerts in Robin Hood Dell opened after a night's postponement because of rain, which nearly caused a second setback. Nearly 9,000 came to hear José and Amparo Iturbi despite threatening weather, and showers began while José was playing and conducting the Tchaikovsky Concert in B flat minor. Nevertheless, at the end of the first movement, the audience vociferously voted for the concert to continue. A novelty was Amparo Iturbi's performance of a Fantasy for Piano and Orchestra which her brother wrote for her half a dozen years ago. Of strong Spanish flavor, it made an agreeable impression.

S. L. S.

De Sabata for Berkshire Fete

Victor De Sabata has been added to the conductors for the Berkshire Festival this summer. He will appear on Aug. 3 and 5. The other concerts will be conducted by Dr. Serge Koussevitzky, with several allotted to his associates at Tanglewood, Leonard Bernstein and Eleazar de Carvalho.

Spalding Bids Adieu As Stadium Concerts Open

Postponed one day because of rain, this year's summer season by the New York Philharmonic-Symphony Orchestra at Lewisohn Stadium opened on June 20, with Efrem Kurtz conducting. Albert Spalding, the soloist, with this appearance concluded 45 years of activity as one of the leading violin virtuosi of this country.

Mr. Spalding confirmed his high musicianship once more by his playing of the Beethoven Concerto. His great sense of the structural elements of the work, his noble feeling, and impeccable technic made the interpretation memorable. He adorned his reading with his own cadenzas, which demonstrated convincingly his consummate musicianship. The ovation bestowed upon him by the audience of 11,000 was acknowledged by Mr. Spalding's playing of the first movement of his own Sonata for violin alone, which included writing of distinction.

Kurtz provided understanding support in the Beethoven Concerto, and offered the festive Prelude to Act III of Wagner's Lohengrin and a stirring performance of Tchaikovsky's Fifth Symphony.

During the intermission, Mrs. Charles (Minnie) Guggenheimer, chairman of the concerts, gave an informal speech, thanking all those who had collaborated with her in making this year's concerts possible. She paid especial tribute to Mayor O'Dwyer and Samuel A. Lewisohn, honorary chairmen. The latter on account of ill health was not able to attend the evening's concert. Because of the postponement the Mayor who was to have made an address the previous evening, sent a greeting.

One of the new additions to the orchestra shell, a cyclorama which closes the background, proved a great asset also in the improvement of the Stadium's acoustics. The orchestra and soloists were heard with uncommon clarity. The loudspeaker system, too, has been bettered considerably.

H. W. L.

"Music Under Stars" At Ebbet's Field

With the stage standing out in the blaze of multi-colored floodlights, 36,000 heard a program called "Music Under the Stars" on June 3, at Ebbet's Field, Brooklyn, given under the sponsorship of the American Fund for Israel Institutions, to aid 89 cultural, educational and religious organizations in that country. An orchestra of 86 members of the New York Philharmonic-Symphony under the baton of William Steinberg, conductor of the Buffalo Symphony Orchestra, performed Beethoven's Egmont Overture, the finale of Ben Haim's Second Symphony, orchestral excerpts from Gershwin's Porgy and Bess, and Ravel's Bolero.

Soloists were Zino Francescatti in the Paganini Violin Concerto in D major; Helen Jepson in arias by Mendelssohn, Puccini and Verdi; Jan Peerce in airs by Handel, Verdi and a traditional Hebrew chant (he also sang with Miss Jepson a duet from Verdi's Traviata), and William Kapell in Rachmaninoff's Concerto No. 2 in C minor (first movement). The event was broadcast and telecast over NBC. A Broadway revue followed the concert, lasting until the wee hours of the morning. Among those present was Mayor William O'Dwyer, an honorary chairman for the event.

H. W. L.

Rio Music Season Brings Newcomers

By Ceiçao de Barros Barreto

RIO DE JANEIRO.—Among the events scheduled for this city are the appearances of Sir Malcolm Sargent with the Orquestra Sinfonica Brasileira. His first visit to Brazil will be made under the auspices of the Sociedade de Cultura Inglesa.

The Cultura Artistica again brought to Rio the young pianist Friedrich Gulda, who appeared in a fine recital and as soloist in Mozart and Beethoven concertos with the Orquestra Sinfonica Brasileira under Lamberto Baldi.

Baldi in other concerts of this group offered as novelties Malipiero's Impressioni dal Vero and Casabona's Tremembé, both local first hearings, well received, as well as works by Stravinsky, Strauss, Dukas, Villa-Lobos and Oswald's Elegie.

Jacqueline Pottier, French pianist, was soloist with the Orquestra Sinfonica do Rio de Janeiro, under the guest baton of Karl Krueger, playing Mozart's Concerto in A major with a fine sense of style. Krueger closed his series to ovations, offering in his final concert Tchaikovsky's Fifth and Debussy's L'Après-midi d'un Faune, Mendelssohn's Midsummer Night's Dream Overture, and Wagner's Prelude and Love-Death from Tristan.

The Trapp Family Singers made a tour here under the auspices of the Associaçao Brasileira de Concertos, and were heard in two programs in Rio. They sang impressively liturgical music, folksongs, and other numbers under the direction of Father Franz Wasner, and played on old-time instruments a Handel Sonata, a Purcell Suite, and works of Bach and Vivaldi.

The first visit to Brazil of the French cellist, Pierre Fournier, in two recitals was sponsored by the same organization. He displayed technical virtuosity and a velvety tone in a well-built program, including Bach's suite in C major, originally for violin alone, a Brahms Sonata and Paganini variations, as well as shorter works. Alfredo Rossi-Vezzani was at the piano.

Gomes Opera Heard

In the opera series at the Rio Teatro Municipal, Carlos Gomes' Fosca was staged. Maria Helena Martins sang the title role with a rich, full-ranged voice and dramatic power. Aracy Bellas Campos lent her lovely singing to the part of Delia and acted gracefully. Paulo Fortes as Cambro was the most satisfactory figure in the cast. Alfredo Coloimo, Carlos Walther (as Gaiolo), Antonio Lembo and Lisandro Sergenti were others heard, and Santiago Guerra conducted.

Traviata was given with Alice Ribeiro impersonating Violetta and revealing a well-schooled voice. Others in the cast were Roberto Miranda (Alfredo), Paulo Fortes (Germont), Joao Leiria and Jorge Bailly. Madama Butterfly closed the series with Violeta Coelho Netto de Freitas impersonating the heroine with much artistry, her fresh, well-carrying voice giving impact to the dramatic passages. Miranda as Pinkerton was heard to good advantage; Roberto Galeno was a satisfactory Sharpless, and Lydia Seabra the Suzuki. Guerra conducted.

The series also included Thais, Don Pasquale, Il Trovatore and Boheme, and among those heard were Lena Monteiro de Barros, Nadir Mello Couto, Alaide Briani, Carmen Sobral, Giacomo Glecchi and Luis Nascimento.

Colon Opera Opens with Walkure

BUENOS AIRES.—The opera season at the Teatro Colon opened with a performance of Wagner's La Valquiria, as it is known here. Karl Boehm, conductor from the Vienna Opera, is the musical director for the German series, which will also include Mozart's The Magic Flute. Chief roles in the Wagner work were sung by Tiana Lemnitz as Sieglinde; Ludwig Suthaus as Siegmund; Gertrud Grob-Praendl as Bruennhilde; Margarete Klose as Fricka; Josef Hermann as Wotan; and Joseph Greindl as Hunding. The ensemble of Valkyries was composed of local singers.

A change in the conductorship for the Colon Italian series has been announced, with Antonino Votto taking over the chief assignment.

Furtwaengler's concerts with the Teatro Colon Orchestra included a moving performance of Bach's St. Matthew Passion, in which the players were assisted by the Colon chorus trained by Rafael Terrangnolo, and the solo roles sung by Anton Dermota as the Evangelist; Angelo Mattiello, baritone; Margarete Klose, contralto; Nilda Hofmann, soprano; and Joseph Greindl, bass. The closing concert of a special subscription series under this conductor included the Obertura para una Opera Comica by Jose Maria Castro; excerpts from Schubert's Rosamunde; Songs of a Wayfarer by Mahler, a novelty here, sung admirably by Mme. Klose; and Beethoven's "Eroica" Symphony. The conductor took his Colon farewell with a program of unusual power and beauty, including Beethoven's Prometheus Overture, Brahms' Fourth Symphony and excerpts from operas by Wagner.

Sir Malcolm Sargent subsequently made his debut in this city with the Colon Orchestra, offering the Overture in C minor by Celestino Piaggio, Argentinian composer; the Sixth Symphony of Vaughan Williams (local premiere); the "Jupiter" Symphony of Mozart; and Variations and Fugue on a Theme of Purcell by Benjamin Britten. His concerts were markedly successful.

Mexico Launches Opera Series

By Charles Prescott Poore

MEXICO.—The National Opera, surmounting successfully many seemingly unsurmountable obstacles—union troubles, lack of time and suitable place for rehearsals—opened its eighth consecutive season brilliantly, with Norma; and with the young Greek soprano, Ma Menenghini Callas, in the title role. She displayed a voice of wide range and of pleasing timbre, and an ingratiating personality. Her work was largely responsible for the success of the opening night.

Others in the cast were Giulietta Simionato (Adalgisa), Concha de los Santos (Clotilde), Kurt Baum (Proconsul), Nicola Moscona (Oroveso).

The orchestra, under the direction of the Italian-born Mexican Guido Picco, was excellent, never too obtrusive, and throwing into relief the beautiful melodies with which the score abounds.

The performance was occasion to recall the fact that a notable hearing of Norma in 1863 celebrated the advent of Emperor Maximilian and Empress Carlota in their ill-fated attempt to found a Mexican dynasty. In 1836, Mexicans had an earlier opportunity to hear the great Albani in the title role of this Bellini score—five years before the first New York production, in 1841.

Among other works announced for production in this National Opera season are Falstaff and Simon Boccanegra. For Falstaff the entire cast (with the exception of the lead, Leonard Warren) will be Mexican—Engenia Rocabruna, Alicia Noti, Concha de los Santos, Roberto Silva, Carlos Santacruz, and Gilberto Cerda.

Violin Virtuosi Visit

Two violin virtuosi have appeared here recently, both in solo recitals and with orchestra—Milstein and Stern. Each in his own way is exceptionally accomplished: Milstein is a mature artist; Stern has a romantic approach, as befits his age. The latter played with orchestra the Beethoven concerto, and Milstein offered the Brahms. The batonist was Celibidache, formerly director of the Berlin Philharmonic, and at present guest conductor with the Mexico City Philharmonic.

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Bordeaux Applauds Francaix Opera, Paris Scores of Milhaud and Ibert

By Suzanne Demarquez

PARIS.—The summer music season opened with the festival at Bordeaux. It was the first such important musical fete to be staged in the beautiful capital of Southwest France, and no expedient was spared to make it outstanding. The series drew audiences from all over France and from other countries, and the striking success justifies the hope that it will become a regular event.

The most important evening of the festival was the world premiere of La Main de la Gloire (The Hand of Glory), opera in four acts and eight scenes after the novel of Gérard de Nerval, with music by Jean Françaix. The composer himself adapted the libretto from this fantastic story, the action of which takes place in Paris under the good King Henry IV, and depicts the evil deeds of a sorcerer which send the young hero to the gallows. The music is everything one has come to expect from Françaix. It is a work of dainty freshness; the orchestra is of precise and delicate texture—perhaps on occasion relying too much on chamber-music effects. But towards the end it achieves a tragic and moving grandeur, which brought well-deserved acclaim.

The ingenious staging was the work of Maurice Jacquemont and the veteran singer Vanni-Marcoux, now manager of the Theatre in Bordeaux. The dances were choreographed by M. Durozois; the chorus and orchestra were under the fine direction of Adolphe Lebot, all being above praise. An audience of the greatest elegance, including the whole critical fraternity from Paris, attended the magnificent gala, which was under the honorary patronage of General Vanier, the Ambassador from Canada, and Mme. Vanier.

Previously at the Grand Theatre there was a recital by Yehudi Manuhin (in which this great artist played Bartok's Sonata for Violin Alone with immense success), and an organ program by Marcel Dupré at the Cathedral of St. André drew an admiring crowd. The latter honored Bach on his bicentenary, and ended with one of his prodigious improvisations.

Among the noted artists contributing to this first festival of Bordeaux were also Alfred Cortot, Robert Casadesus, the conductors Ataulfo Argenta of Madrid, Francesco Capuana of Milan, at the helm of the Orchestre National de la Radio-diffusion Française, and Vladimir Golschmann and Volkmar Andreae, conducting the Bordeaux Philharmonic. The Grand Ballet de Monte Carlo was enthusiastically received, with Rosella Hightower, Marjorie Tallchief and André Eglevsky as stars. Among the most appreciated attractions were the two chamber music concerts given by the Quintette Instrumental Pierre Jamet and the Quatuor Loewenguth in the Chateau Mafgaux.

Milhaud's Bolivar Premiered

In Paris, a most eagerly awaited premiere at the Opéra was that of Bolivar by Darius Milhaud, the third evening of the trilogy comprising also Maximilien and Christophe Colomb. This opera is a great spectacle in three acts (ten scenes). The libretto, based on the poem of Jules Supervielle, adapted by Madeleine Milhaud, glorifies the hero who won independence for the South American republics. It is the most recent large work of its composer, and the first previously unperformed French opera to receive its premiere by our first lyric stage since 1920.

In it we see Bolivar successively liberating the slaves, entering Caracas as conqueror after a terrible earthquake, and losing the battle of La Puerta (after which the Spanish General gives a tragic ball). Then we behold him crossing the Andes and receiving a brilliant Peruvian reception. Finally, sick and betrayed, he lies dying, haunted by the memories of the women he has loved.

The music abounds with the sighs necessary to animate such visions. It is powerful, like nearly everything written by Milhaud. The orchestra is the persuasive mouthpiece of his conceptions, happily underlining the episodes of the book. The score is romantic, sensitive, tender—as it should be. Nevertheless, the work was received controversially by the press, a fact which has added to its interest.

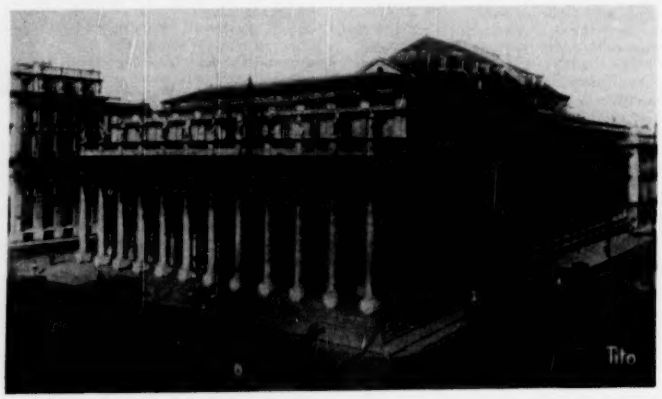
The production is striking, with daring settings by Fernand Leger, and 700 costumes inspired by historic photogravures. Interspersed are ballet episodes staged by Lifar. There are important technical problems in the changing of the settings; these were successfully solved and the staging imaginatively achieved by Max de Rieux. The whole production reveals the outstanding effort undertaken by the Opéra.

As to the cast, it included stellar names—Roger Bourdin, whose style, diction and stage-bearing are striking; Janine Micheau, who conquered a role the tessitura of which is most unusual; Helene Bouvier, Jean Giraudeau and, not least, the conductor André Cluytens, who led the work with great authority and devotion.

Some days before this event, M. Hirsch, the general manager of the national lyric theatres, invited the press to attend a presentation of the luminous settings for The Damnation of Faust, executed upon his indications. These are successful in every way. Jouatte and Suzanne Juyol were the principal interpreters of the Berlioz work.

Paris Sees New Ballets

The Opéra mounted two new ballets. First was L'Inconnue (The Unknown), scenario by Leandre Vaillart, music by André Jolivet, and choreography by Lifar. This one-act piece is inspired by the war. The décor by Charles Blanc shows black ruins against a red sky. Among the personages involved are Two Soldiers (Lifar and Michel Renaud), a Young Girl (Liane Dayde) and L'Inconnue, a beautiful and mysterious figure (portrayed by Tamara Toumanova), whose flaming and savage dance constitutes the centre of the ballet. This is one of Jolivet's best scores; romantic in a modern idiom, it underlines the action with an intense, tragic feeling. The pianistic effects, playing an important part in the drama, are excellently integrated with the orchestra, conducted with his usual mastery by Fourestier.



GRAND THEATRE IN BORDEAUX, where the recent music festival was held. Built by Victor Louis between 1775 and 1779, it is an imposing example of 18th century classic style, and is one of the most beautiful theatres in Europe. (Photo by Tito)

Le Chevalier Errant, the second novelty, is a ballet-opera with scenario by Elizabeth de Grammont and music by Jacques Ibert. This is one of the finest choreographic scores we have heard in a long time. It has the richness of a notable symphonic work, and will certainly soon be heard in the concert halls. The music accompanies with ease and meaning the four episodes of the symbolic drama, in which Don Quixote, personified by Lifar, goes through several adventures surrounded by four Dulcineas, danced by Lycette Darsonval, Christiane Vaussard, Micheline Bardin and Espanita Cortez (the last has a realistic Spanish dance, accompanied by guitars and castanets). Soloists, chorus and orchestra, under the direction of Fourestier, contributed their due share to its great success. The work is interspersed with poems by Alexandre Arnoux, sung by the chorus, which serve to explain the action. The stage settings and costumes were by Pedro Flores.

The Opéra-Comique enriched its repertoire with a revival of La Boutique Fantasque, ballet by Leonid Massine, based on music by Rossini. Though first performed in 1919, the work has preserved its charm; décors by Derein still are a joy to the eye. Massine took the role of the Can-Can Dancer, and the admirable Solange Schwarz was his equally excellent partner.

Ravel Festival

The 75th anniversary of the birth of Ravel was feted with a Ravel Festival (which also paid homage to Mme. Colette, the librettist of the book of his L'Enfant et les Sortilèges). This nursery opera was revived together with L'Heure Espagnol. The settings for the latter were ravishing ones by Mme. Roland Manuel, and leading roles were sung by Denise Duval and Jean Giraudeau.

Massine also presented his new choreography of La Valse, which Ravel himself had been begging for from 1920 until his death. The décors and costumes were by Derain. Massine was inspired by a tragic story of Lermontov and knew admirably how to direct the movements of the crowds, the entrances and exits of the dancers to the beguiling rhythm of the waltz. He and Solange Schwarz, in black costumes of 1830, stood out against the costumes of the other dancers, among whom Genevieve Kergrist and Paul Goube were prominent.

This was the third Paris production given to L'Enfant et les Sortilèges, and it is doubtful whether one can ever attain an ideal one. To be sure, the efforts of the artists, Michel Terrasse and the stage director Louis Musy achieved interesting and novel effects. There are same very pretty details, especially in the first part. But the garden act is spoiled by an enormous mannequin which represents the child, and by too frequent changes Two remarkable singers in the cast were Martha Angelici and Solange Delmar. The conductor was Cluytens, who contributed a veritable *tour de force*.

Ruth Page and Jose Limon Bow

At the Théâtre des Champs-Elysées we saw for the first time in France the Ballet Americain of Ruth Page and Jose Limon, whose repertoire comprised La Malinche, with music by Norman Lloyd; The Bells, score by Milhaud; and especially, Frankie and Johnny, with music by Jerome Moross, choreography by Ruth Page and Bentley Stone. Their style is often suggestive of an extravagant burlesque, which sometimes appeared to us to be in bad taste. French audiences have never been used, for instance, to seeing dancing around coffins and other mortuary equipment. Certainly, the American ballet offered something new in the choreographic art. The orchestra was conducted by Emerson Kailey. On the opening night some boos were heard, but the later presentations were offered to comparative calm.

There is no space left to describe the many concerts, which will be held over to a later report. But one should single out the first performances of a new oratorio by Georges Migot, La Mise au Tombeau, for mixed chorus and wind quintet, a work of great spiritual purity; under the able Swiss conductor, Marc Honegger, it made a profound impression. . . . There was also the success of the excellent singer Nicole Tavola, one of the best interpreters of Mozart and 19th century French vocal music. . . . Last but not least, the 17-year-old American violinist Nadia Koutzen displayed striking musical and technical gifts in works by Bach and Beethoven, and the Duo Concertante of her father, Boris Koutzen.

TABLEAU FROM ARMIDE, with Marianna Radev as the heroine and Tyge Tygesen as Rinaldo, as staged at the Florence Maggio Musicale.

Lully, Spontini Revivals at Florence

By W. T. Marrocco

FLORENCE.—Restorations of Lully's Armide and Spontini's Olympia were among the early productions at the 13th Maggio Musicale here. The former was given under the baton of Antonio Guarnieri, and was produced with a double cast of singers and dancers.

While somewhat lacking in popular appeal, according to present-day taste, Lully's ballet-opera contains music of much charm, unjustifiably neglected by the modern opera houses. Some commentators criticized the staging on the grounds that it was conceived and produced as a sophisticated court entertainment of the era, and was therefore hardly suitable for the public opera house. To this reviewer, such criticism is invalid since operas of similar content were composed by Monteverdi for presentation at the first public opera house in Venice during the middle of the 17th century. The only anachronism we were able to detect in this staging of Armide was in the choreography, which contained many steps decidedly Diaghilevian. Excellent dancer that he was, Lully could hardly have foreseen these!

In the manner of presentation and performance, Armide left little to be desired. With the superb solo singing by Marianne Radev in the title role, Tyge Tygesen as Rinaldo, the work of the hidden chorus, the playing of the chamber orchestra, and the harpsichord accompaniment to the recitatives, the allegorical dances, and the acting in 17th century (somewhat formal) manner, this provided a spectacle well worth seeing.

The ideals of the Florentine Camerati were continued by Lully (who was born in Florence) after the Italians had abandoned the declamatory style of Peri and Caccini in favor of operas which provided opportunity for singing. It is this lack of florid vocal writing which gives Lully's Armide a curiously modern flavor.

Without the ballet, however, Lully's conceptions cease to exist, for the dance is as vital a part of the work as the text and music. In an opera where the chief protagonists walk onto the stage, declaim and sing short airs and then walk off again, the action allegorically displayed by the ballet is necessarily a most important one.

Other singers in the cast included Palmira Vitali Marini, Eugenia Zareska, Lydia Stix, Mary Gasj, Heinz Rehfuss, Mariano Caruso, Mario Petri, Plinio Clabassi, Juan Oncina, Giacomo Guelfi and Saverio Borghi. The large dancing cast was headed by Maria Dalba and Vladimir Skouratoff as the Images of Armide and Rinaldo.

Spontini's Olympia Resuscitated

Even more of a novelty was Spontini's Olympia, which was given with Tullio Serafin as conductor and an excellent cast. This opera was first heard in Paris in the post-Napoleonic era of 1819, and after several revisions with more success in 1826. The plot has to do with a rescue. The traitor Antigono meets a merited death at the hands of the hero, Cassandro, unjustly accused of murdering Alexander the Great. The noble youth emerges triumphant, vindicated, to claim Olympia as his bride.

This "rescue" would doubtless have been effected in a shorter time than four hours if the original performance had taken place in Italy and not in Paris, where adherents of the terpsichorean art demanded elaborate ballet in operas.

The most surprising thing about this work—considering the period of its composition—is the absence of coloratura arias and guitar-like accompaniments in the orchestra. The latter has a more important role in Spontini's operas than in Verdi's early works, composed some 25 years later.

Unfortunately, this work contains moments that—although meant to be tragic—have a comic effect on modern auditors. Our tastes have apparently changed since 1819 when, in order to heighten the effect of the drama, it was necessary for the singer to fall flat on his face after singing a pathos-laden phrase.

The artists who stood out in this production were Renata Tebaldi, soprano, and Elena Nicolaidi, mezzo-soprano, who sang Olympia and Statira respectively. The former was notable for beautiful, velvety quality and intelligent phrasing. The latter's voice possesses unique dramatic quality, and her diction was faultless.

Mitropoulos Conducts Elektra

The performance of Strauss' Elektra, conducted by Dimitri Mitropoulos, with a cast headed by Anny Konetzny in the title role, Martha Moedl as Klytemnaestra, Daniza Ilitsch as Chrysothemis, Franz Klarwein as Aegisthus, Hans Braun as Orest, Wilhelm Felden as the latter's Mentor, and Dorothea Frass as the Confidante, had unique realism as vitalized by the Greek maestro.

This writer had the unexpected pleasure of sitting within a long arm's length of this human dynamo, who actually "stole the show." Eliminating both score and baton, he was able to give cues with great directness to all the instrumental musicians and singers. The former had two or three rehearsals daily for a month and played their extremely difficult parts with a verve that could have been roused only by a conductor of Mitropoulos' stature.

Perhaps the chief vocal encomiums were deserved by Mme. Moedl for her superb diction and rich voice in the role of Klytemnaestra. The other chief laurel wreath went to the experienced Mme. Konetzny for her interpretation of the taxing title role.

They were outstanding in an electric portrayal of a work which begins with a veritable explosion of Straussian orchestration and continues to paint throughout an atmosphere of tension.

New Ballet and Opera Stagings, Strauss Songs Premiered in London

By Arthur Notcutt

LONDON.—The Sadler's Wells Ballet recently celebrated its 21st birthday. For this special occasion the dancers returned to their original home at Sadler's Wells Theater. A distinguished audience included Princess Margaret, who afterwards mingled with the company in a party on the stage, during which she presented a silver salver to Ninette de Valois.

The company also produced a new ballet at Covent Garden titled Ballabile, with choreography by Roland Petit. A burlesque in several scenes—witty, engaging and original—it presents sketches of the period (presumably) of the '90s. The designs and costumes by Antoni Clave were brilliantly effective; the music was an arrangement of Chabrier by Constant Lambert, who conducted on the opening night. The concluding scene was set to the well-known España.

Among the leading dancers were Violetta Elvin, Grant Chatfield and Anne Negus, the last revealing a sense of comedy as attractive as it was unsuspected.

The new de Valois ballet, Don Quixote, produced earlier in the year and reviewed in the April 1 issue of Musical Courier, has (by reason of its originality) invoked considerable discussion and is to be included in the company's repertoire for its American tour.

Manon at Covent Garden

Covent Garden revived Manon after three years. The opera is so essentially French in style and character that, however good the translation, it can only make its full effect in the original language. The cast was practically new and included Elisabeth Schwarzkopf as Manon. She sang, as always, with fine artistry. Her voice, though, has not the dramatic intensity for the tremendous climax of the St. Sulpice scene. She looked radiantly lovely in her costumes of the third and fourth acts. The Chevalier was Walter Midgley, an English operatic tenor of high rank, who sang the role with poetic sensitiveness, emotional insight and with finely spun lyrical tones. Geraint Evans, a young baritone of much promise, was the Lescaut.

The production (somewhat elaborate but highly effective) was by Frederic Ashton, well-known dancer and choreographer. Costumes and scenery were by James Bailey. The opera was conducted by Warwick Braithwaite, who obtained some extremely sensitive playing. This revival was enthusiastically received and should have a permanent place in the repertoire.

The big event at Covent Garden this spring was the Wagner series, including two Ring Cycles, with Flagstad among the singers, to be reported later.

Hugh the Drover Revived

Sadler's Wells has had a most successful opera season. In the closing weeks it produced Vaughan Williams' Hugh the Drover, which had not been played for many years. Styled a "romantic ballad opera," the work should not be treated as grand opera in the full sense of the word, though the orchestral writing is of the finest quality. The composer uses several folk tunes; but so great are his gifts that it is not easy to distinguish those which are traditional from those of his own invention. The plot is of the slightest but it suffices, and each of the two acts occupies about fifty minutes. More set arias might be introduced with advantage, but each act contains a duet for soprano and tenor, romantic in character and containing moments of sheer beauty. There are ample opportunities for effective chorus work, and the prize fight in the first act (with the two combatants stripped to the waist) was realistically carried out.

The title role was sung by Jan.es Johnston, another first rate British operatic tenor, and in the soprano part Joyce Garside made an appealing picture though her voice is too light. Powell Lloyd produced the work, and James Robertson conducted.

The veteran composer was present and, on taking his stage call, received what was probably the ovation of his life. The production was a triumph for the Sadler's Wells company.

The series of orchestral concerts given by the Philharmonia Concert Society, with the superb orchestra of the same name, concluded with what was mainly a Wagner program conducted by Furtwängler and with Flagstad as soloist. The only non-Wagner item was of great importance—the first performance of Richard Strauss's Vier Letzten Lieder, written in the spring and late summer of 1948. All are of great beauty, reflecting the calm of the great composer's mind during the last few months of his life. The orchestration is frequently magical in its splendor, with lyrical passages for the solo violin and subtle modulations reminding one of his great works. Flagstad sang them with deep feeling and touching expression. She also delivered Isolde's Liebestod and the closing scene from Götterdämmerung with majestic eloquence and compelling dramatic power. Furtwängler's Wagner is well known to the pre-war generation who heard his Ring and Tristan at Covent Garden, but to the numbers of obviously post-war concertgoers in the vast audience it must have come as a revelation. They were obviously enormously impressed by the magnificence of the playing. This writer, with memories of Richter and Nikisch, has rarely heard interpretations of such import.

The Royal Philharmonic Society concluded its season with Handel's Solomon, conducted by Beecham. His masterly handling of the score brought out in clear detail the color and brilliance of this oratorio. Margaret Ritchie is a highly gifted exponent of Handel and sang superlatively well. The choir was the London Philharmonic.

The L.P.O. under van Beinum introduced to England the Third Symphony of his compatriot Willem Pijper. It made a very pleasant impression and was excellently played. Following his engagement with this orchestra, it was conducted in four special concerts in June by Koussevitzky, welcomed after a long absence from England.

Recitals

Under the auspices of the Philharmonia Concert Society, two recitals of uncommon interest were given at Wigmore Hall. The first was by the French baritone Pierre Bernac, who opened with a group of old English songs followed by Schumann's Dichterliebe, interpreted with a high degree of intelligence. His style, however, showed to greater advantage in French songs by Roussel, Ravel and Duparc, sung with the utmost beauty of expression, phrasing and delicacy of coloring.

The second was by the Bulgarian bass Christoff, who made a sensational success as Boris at Covent Garden last November. His program included some early Italian airs by Caldara and Caccini and a group of Schumann and Schubert lieder. Christoff is essentially an operatic singer and requires the stage to display the full range of his immense powers, but he was supreme in Russian songs, as an interpreter of which he is perhaps without a rival today.

Shura Cherkassky, Russian-American pianist, gave a Wigmore Hall recital and displayed his amazing technique in a program including the Liszt Sonata, some Scarlatti and Chopin.

Edwin Fischer, in addition to a recital, appeared with the Philharmonia Orchestra in an exceptionally fine Bach concert. He took part in four concertos, with the cooperation of Denis Matthews and Ronald Smith, pianists, Max Salpeter, violin, and Gareth Morris, flute.

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THE DANCE: By ROSALYN KROKOVER

THREE STUDIES from "Sonatine"... One of the dances in Iva Kitchell's repertoire which she will present during her first European tour late this summer.

Next fall promises to be a busy one in New York for ballet enthusiasts. Right on the heels of Sadler's Wells comes the Marquis de Cuevas with his Grand Ballet de Monte Carlo (not to be confused with the Ballet Russe de Monte Carlo which has been touring this country for many years). This is the company that was formed in 1944 under the name of Ballet International and had one season at the International Theater. The present company is a merger of this group with the local ballet company in Monte Carlo, which took place in 1947. Two of the leading dancers, André Eglevsky and Marie Jeanne, were in the original company. Other dancers returning who haven't been seen here for a long time are Rosella Hightower, Marjorie Tallchief (the latter Maria's sister and both at one time with Ballet Theatre), George Skibine, Ana Ricarda, Leonide Massine, Tatiana Riabouchinska and David Lichine. The last three are guest artists. Two French ballerinas here for the first time will be Ethery Pagava and Janine Charrat. John Taras is the ballet master.

The company of sixty has an American charter, and it is solely the financial responsibility of the Marquis de Cuevas and his wife, granddaughter of the first John D. Rockefeller. Now in its fourth season, the company has been under a 52-week-a-year salary and has been performing or rehearsing continuously. It boasts of a repertoire of about 40 ballets, many of which have never been seen here.

Graham in Europe

At the conclusion of her Paris season, which opened on June 27 at the Theâtre des Champs Elysées under the auspices of Fernand Lumbroso, Martha Graham and her Company will embark for London and a three-week season at the Picadilly, starting July 17. David Webster, director of the Covent Garden Ballet and Sadler's Wells, is presenting the American company. Efforts are being made to include the Scandinavian countries, Holland, Italy, Austria and perhaps the American sector of Germany during the present tour. Requests for Miss Graham have come from these countries for several years.

Pension for Dancers?

Ballet dancers have come in for some serious discussion at the annual convention of the American Guild of Musical Artists. It was decided that something should be done about dancers who are no longer able to work at their profession once they reach the age of 40 or so. A retirement plan, to be paid for jointly by the dancers and their employers, was approved by the delegates. If adopted, it would affect an estimated 200 to 300 artists. Under the plan, employers will pay 5 per cent of the dancers' weekly wages into a retirement fund and the dancers will contribute 3 per cent. The money will accumulate over the years, regardless of what companies the dancer may work for. After twenty active years, the dancer would become eligible for benefits.

This all sounds very good on paper and one automatically favors any logical plan that can be worked out to give security to those who have devoted their life to the dance. It is not clear as to who is included. Is it just members of ballet companies? Where do the individual concert dancers come in? What about those in the modern dance field? Or, if a dancer deserts the ballet for the more lucrative fields, such as Broadway, is he or she still eligible?

It would be interesting to make a survey of just how many dancers remain active in ballet companies for 20 years. In opera ballet, yes. The life is easier there as one becomes acquainted with the repertoire, and one is assured of a definite season each year, except, of course, when there is a new regime. But take the Ballet Russe de Monte Carlo, which has been touring this country for years. Offhand we can just mention two dancers, Frederic Franklin and Alexandra Danilova, who have survived. Others drifted to Broadway, films, marriage, teaching, etc., a few to other companies. Generally, it is just the few who have the talent and urge to become top-ranking dancers who stick it out, and it would be comforting to know that, if they were not keen enough in a business way to set up some kind of security for themselves, the matter was taken care of.

The real problem is still with us: what is to happen to the smaller (though just as earnest) fellow who gets lost along the way because of some unfortunate circumstances?

Theatre Dance Concert

Theatre Dance, Inc., gave its first summer dance concert at the Charles Weidman Studio on June 11. Those participating in the program were Aennchen, Harvey Krefets, Boris Runanin, Florita Raup and Glenn Tetley. By popular request, works by Alan Banks and Betty Lind were repeated. There were special scores composed for the works by Don Gohman, Russell Smith, Malcolm Waldron and Joseph Wilson. A wide variety of dance techniques was employed, ranging from Oriental to classic ballet and modern.

Dance News

Barton Mumaw directed the choreography and danced the Indian Ceremonial number for the South African version of Annie, Get Your Gun. . . . Iris Mabry gave two special studio performances at the Studio Theatre on June 14 and 15. Members of her company included Sudie Bond, Louanna Gardner, Marianne Preger, Ben Barber, Bob Billheimer, Gino Mortenghi and Dale Sehnert. . . . Miriam Marmein is to be the soloist and choreographer for the new Wickham American opera which is to have its world premiere on Aug. 4, 5, and 6 at Plymouth, Mass. She will be assisted by members of her summer dance theatre at Manomet, Mass., which will open its season on July 5 and continue through Aug. 30.

Following her engagement at Jacob's Pillow from July 26 through July 29 Iva Kitchell will sail for Europe on Aug. 5. Her first European concert tour will take her to France, Holland and the Scandinavian countries. She returns to this country in October for a concert tour of the U.S. and Honolulu. While at the Pillow, she will introduce two new creations—Coloratura (music by Harvey Brown) and Analysis (music by Poulenc).

New Friends of Music Elect

Ira A. Hirschmann, president of the New Friends of Music, has announced the following additions to the board of this organization: William H. Davis, former Chairman of the War Labor Board, chairman of the board; Hortense Monath, co-founder of the New Friends of Music, vice-president; Ordway Tead, Chairman of the Board of Higher Education, secretary-treasurer; and Boris Schwarz, head of the Department of Music of Queens College, member of board.

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18th Bach Festival At Baldwin-Wallace

CLEVELAND.—The 18th annual Bach Festival at Baldwin-Wallace Conservatory, Berea, again drew capacity crowds to the Kulas Musical Arts Building for five concerts, instead of the hitherto customary four events. Again the chorales from the Tower of the Administration Building by the Brass Choir under the direction of Frederick Ebbs opened the series.

The two Friday concerts were given over to motets and chamber music—the Brandenburg Concerto No. 6; Cantata No. 51, Praise Ye God Throughout Creation, presented by Mary Marting Pendele and the Festival Orchestra with George Poinar conducting; Cantata No. 118, O Jesu Christ, My Life and Light by the A Cappella Choir under the direction of Cecil Munk; the motet, Sing to the Lord, with its complicated double chorus closing this concert.

The evening program held Cantata No. 71, Gott Ist Mein Koenig; Cantata No. 70; the Suite No 3 in D by the Festival Orchestra and the magnificent Magnificat in D. The vocal soloists, to be commended for their highly efficient contributions, were Betty Gottschalk, soprano; Jean Churchill Kral, contralto; Harold Haugh, tenor, and Phillip MacGregor, base.

The two Saturday sessions were given over to a devout rendition of the St. Matthew Passion conducted by Harold W. Baltz. Closely adhering to the original Bach instrumentation, the *continuo* performed by Manette Baltz on the harpsichord, the entire presentation bore the stamp of devotion and exaltation. Especially impressive was the singing of Mr. Haugh as the Evangelist; his keen sense of drama rendered his passages truly stirring. Well integrated were the passages delivered by Janice Schwendeman Schmidt, soprano, Miss Kral, alto, Glenn Schnittke, tenor, and Bruce Foote, who sang the words of Jesus with deep feeling.

Throughout the Passion two choruses were employed; it was apparent that the quality of these choral groups has constantly improved, to the degree of near perfection attained at this year's festival. The orchestra was competent and effective throughout. Solo instrumental passages were in the capable hands of Esther Pierce and Thomas Wiand, cellos; Janet Blakeley, contrabass, Dr. Delbert Beswick, harpichord; Joseph Knitzer, George Poinar, Allen Ohmes and Saralu Covert, violins; Jean Shafer, Jane Litten and Joan Schwegler, flutists.

On Sunday afternoon the festival closed with an organ recital by Rolande Falcinelli, organist of the Church of Sacré Coeur in Paris. The illuminating program notes supplied by Dr. Albert Riemenschneider, founder of these festivals, contributed greatly to a more profound understanding of these inspired works.

ROSE WIDDER.

LISTENING TO THE BRASS CHOIR . . . The prelude to the eighteenth annual Bach Festival, at Baldwin-Wallace Conservatory of Music, sent out from the tower of Marting Hall by players under the direction of Frederick Ebbs, found audiences gathering on the campus to hear the chorales. (Baldwin-Wallace Photo by Henry M. Barr)

"Met" to Train Young Assistant Conductor

For the first time, the Metropolitan Opera has announced that it will train a young American musician as an assistant conductor in its regular season, through a grant from the Anna E. Schoen-René Fund made available to the Metropolitan by the New York Community Trust. Since 1942, a fund left by the singer and voice teacher of that name has financed scholarships in music under the administration of the trust.

The young musician chosen will be present at the opera house next season to observe operas from the earliest stages of preparation to actual performance He will receive a weekly salary during his period of training.

Applicants must be American citizens not over 25, have had the major part of their musical training in this country, and be members of the American Federation of Musicians. The artistic requirements are training in composition and score reading, considerable pianistic ability, and experience in coaching singers. Familiarity with the standard operatic repertory, as well as a working knowledge of at least one standard operatic language—Italian, German or French —is likewise obligatory.

Serving as judges will be members of the conductorial staff, who will announce the appointment of the winner in September. Applications, with a complete résumé of qualifications, may be sent until Aug. 15, to Metropolitan Opera Association, 147 West 39th Street, New York 18, attention Max Rudolf.

AGMA Holds N. Y. Convention

The second annual convention of the American Guild of Musical Artists was held June 16-18 at the Hotel Lincoln, New York, with Mayor O'Dwyer making the address of welcome. Over 60 delegates from leading cities of the United States heard reports about the local situation, as well as an over-all report by the national executive secretary, Hyman R. Faine.

The three days' sessions resulted in resolutions against the Taft-Hartley Law, in favor of the elimination of the 20 per cent admissions tax, and for the granting of social security and unemployment benefits to musical artists, many of whom are employed by nonprofit organizations and not covered by these laws. Attention was given to the plight of dancers, whose retirement age is usually before that of 60 or 65 covered by the Federal laws; a pension plan to be paid for jointly by the dancers and their employers was approved by the delegates to be adopted by dance companies.

The other resolutions were in support of the coming National Theatre Assembly, to be held in Washington, to work out a program for Federal aid to the performing arts; and to establish a committee to revive the defunct Chicago Opera Company, with a view to utilizing existing scenery, facilities and costumes for a permanent ensemble to perform there and elsewhere in the Mid-West. Various proposals were worked out to increase employment facilities for members, particularly in the lower-paid categories.

The convention was presided over, in the absence of Lawrence Tibbett, president, on tour in South America, by Conrad Thibault and James Pease, baritones, both vice presidents of AGMA.

Kosciuszko Foundation Award

Roy Eaton, 20-year-old Negro pianist of New York, who studies at the Manhattan School of Music under Helen Scoville, was named the winner on June 16 of a $1,000 Chopin Scholarship in a national competition concluded by the Kosciuszko Foundation, New York.

Singled out for special mention also were 17-year-old Dolores Marian Holtz, Middletown, Ohio, who was named alternate, and Adele Leidenfrost, 23, of Paterson, N. J., a June graduate of the Juilliard School of Music, student of Josef Raieff, who was given honorable mention.

Judges included Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y.; Isabelle Vengerova, piano instructor at the Curtis Institute of Music; Leon Barzin, conductor of the National Orchestral Association, and Robert Goldsand, concert pianist, associated with the Cincinnati Conservatory of Music.

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RECEPTION IN PORTLAND . . . Following a Bach concert given by Portland Chamber Orchestra, a reception was held in the Oregon city. Mrs. Aram Cartozian, left, greets Mrs. Egon Petri, wife of the pianist; others in the group are, Boris Sirpo, conductor of the ensemble; Egon Petri, and, at right, Virgil Thomson, of New York.

Stanford U. Festival Gives Modern Works

By Mrs. Francis H. Redewill

SAN FRANCISCO.—Contemporary music by Western composers was featured in a festival held at Stanford University, Palo Alto, June 3 and 4. Students and faculty members of various institutions were represented, and panel discussions were a feature. The series brought forth no important new works, but concentrated largely on sonatas, instrumental trios, ensembles, songs and solo numbers performed by prominent resident musicians.

On the opening program, graduate students Andrew Imbrie and Earl Kim of the University of California presented works outstandingly worthy: Three Songs by the former and a Sonata for Violin and Piano by the latter. Martha Long, soprano; Nathan Rubin, violinist, and Earl Kim, pianist-composer, were the performers. Other works heard were by Herbert B. Nanney, of Stanford; Walter Tolleson and David Kreidt, S. F. State College; M. Robert Seagrave and S. R. Beckler, College of the Pacific, Stockton; and Glen Dalby, University of Utah, Salt Lake.

Faculty composers were strongly represented on the second program. Roger Sessions' Duo was played by Mr. Rubin, violinist, and Sessions himself as pianist. Leonard Ratner's Serenade for Oboe, Horn and String Quartet fared well with soloists George Houle, Caswell Neal, Sandor Salgo, Elizabeth Kincade, Ynez Lynch and Marion Davies. Tanya Ury and Reed Nibley, pianists, gave excellent performances of compositions by Ellis Kohs and Leroy Robertson.

The closing orchestral program, with Mr. Salgo conducting the Stanford Symphony, concluded the Overture on Southern Folk Hymns by Carl Parrish, of Pomona College. Works heard—not of West Coast vintage—were the Second Symphony by Douglas Moore, of Columbia University; and the Te Deum by Kodaly, sung by the Stanford Chorus, Harold C. Schmidt, director.

Collegiate Series

The Griller Quartet, in residence again at the University of California for the spring semester, closed a highly popular series of five concerts at Wheeler Hall, June 12, with Beethoven and Brahms quartets and a group of appealing Ernest Bloch works—Three Landscapes, Prelude, and Music for String Quartet, dedicated to the Griller group.

The University Symphony, Kurt Herbert Adler conductor, gave a first performance of John Veale's Symphony at their June 4 concert; also Bruckner's Fourth Symphony and the Beethoven Concerto in D with Jeanne Shapiro, pianist, as soloist. The University Chorus, Edward Lawton director, and the Concert Band, Charles Cushing conductor, were heard in recent programs.

Bach Festivals

Bach programs continue in honor of the bicentenary. The 14th annual Bach Festival of three concerts at Calvary Presbyterian Church, San Francisco, under Waldemar Jacobsen's direction, had Harold Mueller at the organ, and the combined S. F. and Sacramento Bach choirs and soloists. Programs were uniformly fine and well-attended. Eileen Washington, harpsichordist, and Yaada Weber, flutist, were especially appreciated in the Bach Sonata in B Minor. An uncut version of the B minor Mass closed the festival.

More Bach was heard at Temple Emanu-El in a chamber orchestra concert presenting the rarely-heard Musical Offering. Gaston Usigli arranged the orchestration and conducted the ensemble, with Ludwig Altman at the organ. Additional soloists were William Wolski, Merrill Jordan and Detlev Anders. Hindemith's First Organ Sonata and Music of Mourning, with Albert White as solo violist, were also on the program.

Recitals

John Creighton Murray's first violin recital in these parts brought him recognition as an artist of high rank. Good technique, and poetry were revealed in his musical expression, during an exacting and varied program. Eva Garcia at the piano was a sensitive assistant.

Rebecca Austria, remarkable 15-year-old pianist from the Wager Swayne studios, and her gifted violinist-brother Leonard, displayed technical and musical gifts at a solo and sonata recital in the Marines Theatre. Other artists appearing at Mr. Swayne's spring recital in his spacious San Francisco studio were Laura Nast, Ruth Finley Person, Aileen Campbell and Marvin Scott.

Elizabeth Simpson's presentation of artists at the Berkeley City Club had concerto numbers by Symeta Kuper, Walter Rose, Mary Barbis, and Alsona Chun. Roxanna Chew, talented high school student, contributed half of the program. Further participants were Stella Howell Sampson, Margaret Ryan Sampson, Josephine Wickland and Floyd Sharp.

Herz to Lead Duluth Symphony

DULUTH, MINN.—Hermann Herz, who has conducted symphony concerts and opera in Europe, South Africa and in this country at Tanglewood and for television, has been engaged as conductor of the Duluth Symphony Orchestra. Announcement was made by Mrs. Wildey H. Mitchell, the organization's president.

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SILHOUETTES By MARY CRAIG

New Doctor of Letters, Todd Duncan, Versatile

Success has come to Todd Duncan, baritone, in varied guises. He has scored in recital with lieder and contemporary song; in opera, singing rôles such as Tonio, Amonasro and Wotan, and his Broadway appearance have made musical history. This season he won the Critics Award for the best male performance in the musical, Lost in the Stars.

However, to those who know something of the work achieved in his private voice teaching here and at Howard University, the award of the honorary degree Doctor of Humane Letters from Valparaiso University in Indiana is a particularly meritorious commentary on Duncan's career.

His summer's engagements include a hearing as guest star on the Telephone Hour, soloist at the New York Stadium, a nine-week California schedule for the Lost in the Stars company, and in "leisure" time, recordings for Decca.

An interview with the baritone star usually turns into a stimulating but plain talk, during which views are exchanged on everything concerning music and musical training, from technical workouts, to programs and audiences on world tours.

In a recent radio quiz Todd Duncan was questioned about his reaction to the announcement made in a press conference by Rudolf Bing, new director of the Metropolitan Opera, concerning the presentations of singers of the Negro race in that organization. "For my part," Mr. Duncan said, "I would not desire or appreciate any special dispensation because of my race. If Mr. Bing saw fit to engage me, I would wish it to be because I am an artist and completely adequate vocally and histrionically for the assignment. I believe it is unwise—even wrong—to expect or suggest extra consideration. I have always made it clear that first and last I intend to be judged in matters of careers on the degree of artistry which I may possess."

Remembering the gamut of fire and pathos, plus the splendid voice, exhibited in Todd Duncan's kaleidoscopic repertory, one might venture to suggest that he would make a good exponent of Emperor Jones in Gruenberg's opera and other hard-to-cast roles of vocal and stage stature.

However, we are told that the new Doctor of Humane Letters is completely booked for all possible singing dates until after June, 1951. A great record.

Dolf Swing Presents Singers

Marking the close of the season, the students of the Dolf Swing vocal studios were presented in three excellently planned recitals May 21, 28 and June 4. The singers without exception, possessed superior singing gifts and technical skill and during each event, the difficult program selections were delivered with a percentage of carefully schooled artistry far above that customarily heard in studio musicales. It is not possible to enlarge upon individual achievement in this summary; but it may be stated the singers rate further appearance and more comprehensive press critiques. The first recital introduced Esther Dipsiner, Thomas Devine, Peter George, George Bachman, Herman Bogin and Gloria Bugni. On the fine song list were such numbers as Handel's Lusinghe Piu Care; Mendelssohn's Hear Ye Israel; an excerpt from Verdi's Rigoletto; airs from Bach's St. Matthew Passion; operatic arias from Andrea Chenier and Samson and Dalila; classic, American and French songs and German lieder.

The next Sunday afternoon brought the appearance of Mac Burns singing Mozart's O Isis und Osiris and the In diesen Heil'gen Hallen, plus Brahms, Strauss and Flégier compositions; Joan H. Taylor, in a delightful rendition of Micaela's aria from Carmen and four Brahms lieder; Vernon Spitaleri, offering a fine group of Duparc, Ravel, D'Indy and Schubert. The closing number was the Nedda and Silvio duet scene from Pagliacci, sung by Miss Taylor and Mr. Spitaleri. On June 4 students of advanced experience and training were heard in compact groups of art songs interspersed with arias. Russell Scarfeo sang five Schumann songs and Per me giunto, from Verdi's Don Carlos; Joseph Boardman chose the recital works of Duparc, adding Mozart's Un po' quegl'occhi, from The Marriage of Figaro; Dolores De Puglia sang the Ballatella from Pagliacci and joined Mr. Scarfeo in the Violetta-Germont Act II duet from Traviatta. Lila Honig offered seven melodious Schubert lieder. Sigrid Ecklof was the splendid accompanist for the recital series which covered a wide field of song repertory. M. C.

Give Duo-Recital Lists

Jean Swetland, soprano, and Joseph Scandur, bass-baritone, are a pair of young duo-recitalists who are active both in individual engagements and in their joint song work. Mr. Scandur has received recognition for his vocal and

JEAN SWETLAND, lyric soprano, and JOSEPH SCANDUR, bass-baritone, were recently heard in joint recital on tour and in Carnegie Recital Hall, New York.

interpretative gifts on the concert stage, in Broadway shows, such as Street Scene, in country-wide operetta engagements with repertory companies, in opera at City Center and on radio and

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television. Miss Swetland, beside extensive concert tours and oratorio appearances, has been soloist with the Buffalo Philharmonic Orchestra and with the Little Orchestra Society at Town Hall. She has created leading roles in three new American operas and has sung on important radio and television shows.

Dickerson Wins NCAC Award

The National Concert and Artists Corporation-Carnegie Hall Award for the most outstanding New York debut recital of the 1949-1950 musical season was won by the American tenor, Nathaniel Dickerson, it was announced by Marks Levine, President of NCAC, and Robert E. Simon, Jr., President of Carnegie Hall. Sondra Bianca, 19-year-old pianist, was awarded honorable mention as an outstanding young instrumentalist.

The award, established last season to give practical help to young musicians, consists of a management contract for the winner with National Concert and Artists Corporation, and a $250 gift certificate for music, records, or other music study material presented by Carnegie Hall.

The competition is open each year to any artist making a New York recital debut in either the Main Hall of Carnegie Hall or the Carnegie Recital Hall during the concert season, Sept. 1 through April 30. The winner is selected on the basis of a careful appraisal of all reviews.

NEWS IN BRIEF

Musical Artists announce that musicians who give New York recitals under their management may have a three months subsequent personal representation at no extra charge. The three-month personal representation clause is good for recitals held at any of the major auditoriums.

A Concert Pianists' League, founded by Paula Barbelle, enables pianists coming to New York to "preview" their recital programs before the League's membership, and perform concerts with second-piano accompaniment.

After his appearances in the Bach-Casals Festival in Prades, France, Mieczyslaw Horszowski participated in the Festival in Zurich, Switzerland, playing the Mozart piano concerto in G Major on June 20 with the Zurich Orchestra, George Szell directing.

Reginald Kell, clarinetist, has signed an exclusive recording agreement with Decca.

James Friskin, pianist, will open the series of Coolidge Concerts at Tanglewood on July 19 with an all-Bach program including the Goldberg variations.

Phyllis Curtin, soprano, will give a recital at the University of Puerto Rico in Mayaguez in October.

Rosalind Nadell will sing the title role in Rio Rita and Angela in The Pink Lady at the Open Air Theater, Memphis, Tenn. Recently she appeared as Alan-a-Dale in Robin Hood with the Music Circus in Lamerotsville, Pa.

Charles Haubiel has returned from a tour of the Southwest, Ohio and Pennsylvania, presenting his lecture-recitals The Path of Music and This Modern Music. He also gave programs of publications for piano released in the last two years by Composers Press. Among engagements were appearances for Bluffton College, Bluffton, Ohio; Pittsburgh Musical Institute, Pittsburgh, Pa.; Music Club of Baton Rouge, La.; and Accredited Piano Teachers Association, Oklahoma City, Okla. Mr. Haubiel will be represented in 1950-51 by Wedge, Carlson and Bollew.

The Kinor Sinfonietta orchestra and choir, under Siegfried Landau, were heard in a pageant given on the stage in Central Park Mall, June 11, celebrating Bikkurim or Festival of First Fruits. Cantor Mario Botoshansky played the role of the High Priest.

Beverly Somach will be soloist in the Tchaikovsky Violin Concerto with the New York Philharmonic Symphony Orchestra, Alexander Smallens, conductor, at the Lewisohn Stadium on Aug. 5.

Pianist Yaltah Menuhin will make her bow to New York concert goers on Jan. 5 when she appears in Times Hall in joint recital with the violinist, Israel Baker. The team has already made several appearances at the West Coast.

Alexander Sved appeared at the Vienna State Opera on May 29, after an absence of several years, singing Scarpia to the Tosca of Maria Jeritza.

Maurice Wilk, violinist, has left for a four weeks' tour of South America.

The Paganini Quartet (Henri Temianka, Gustave Rosseels, Charles Foidart and Adolphe Frezin) concluded a series of six concerts for the University of California at Los Angeles, in which the history of the string quartet was presented, with comments by Mr. Temianka. The group will give summer concerts at Brigham Young University, Provo (six programs); the University of Utah; at the Aspen, Colo., Festival (eight concerts), and at Ravinia Park (four programs, assisted by Claudio Arrau, pianist).

Ireyne Starikoff, pianist, played compositions by Debussy, Chopin and Albeniz at the Brooklyn Museum on June 11. The program was broadcast over WNYC.

Dr. Serge Koussevitzky has been named chairman of the music committee for the National Art Foundation of New York. The organization's committee will aid in awarding fellowships for study in foreign countries.

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Chicago Summer Music Plans Lavish

By René Devries and Dosha Dowdy

CHICAGO.—Grant Park's concerts, under the sponsorship of the Chicago Park District, opened on June 28 with Nicolai Malko on the podium. There will be 31 programs on Wednesday, Friday, Saturday and Sunday evenings (except Aug. 19). In addition to Malko, whose tenure extends to July 21 (except for the week July 1-9) there will be six other conductors: Alfredo Antonini, four events, July 1-9; Leo Kopp, four, July 22-23, Aug. 5-6; Paul Breisach, four, July 26-30; Victor Alessandro, debut at the Park, two events, Aug. 2 and 4; Erich Leinsdorf, seven programs, Aug. 9-20; Silvio Insana, who makes his debut at Grant Park in the second half of the July 5 program, conducting excerpts from Faust sung by Chicago District Opera Guild. Some thirty soloists will be heard, including 17 from the Chicago vicinity.

Weill's Street Scene Sung

The Opera Workshop of the Illinois Federation of Music Clubs (Mrs. Charles Pardee, president) gave the second bill of its first season on June 3, when Kurt Weill's Street Scene had its Chicago premiere at Wurlitzer's Recital Hall before a packed house. Howard Groth is the stage director and Ruth Singletary the musical coach.

Among the principal parts, fine acting and singing was contributed by Janice Abrahamson, Miles Nekolny, Loretta Kobler and Richard Knoll. The gossipy neighbors, Mrs. Fiorentino, Mrs. Jones and Mrs. Olsen were well acted by Louise Parkin, Constance Neville-Johns and Kathe Kirk. The performance reflected credit upon all who participated. Especial mention should be made of Mr. Groth's fine direction, and of Miss Singletary's valuable contribution as piano accompanist.

State Music Teachers Association Meets

The tenth annual meeting of the Illinois State Music Teachers Association (Bessie Ryan, president) was held May 21 and 22 in the Stevens Hotel. Important features were the Junior Recital and Senior Program; a film showing of Rehearsal for the Telephone Hour, talks by Isaac Levine on Musicianship, and Maurice Dumesnil, whose subject was Souvenirs and Anecdotes of Famous Musicians; and the closing luncheon meeting, with Phil Maxwell, who revealed plans for the Chicagoland Music Festival; Mr. Dumesnil, Robert Hoffman, recent winner of the National Recording competition held in Cleveland, and members of the music press as special guests.

Award Winners Named

The four finalists (all Chicagoans) selected in the preliminary auditions of the Michaels Memorial Award—national competition for young musicians, held in Orchestra Hall recently, are Esther Glazer, violinist, and Theodore Lettvin, pianist, both Naumburg Prize winners; Alyne Dumas Lee, soprano, and Carol Smith, contralto. They will appear in the finals to be broadcast over WGN, in Orchestra Hall, July 9, 7:30-8:30. The winner chosen in the broadcast will receive $1,000 grant for further study, and an appearance with the Chicago Symphony at the Ravinia Festival in 1951. Judges for the finals will be Nicolai Malko, Antal Dorati, William Kapell and George Schick.

Miss Lee, Miss Smith, and Mr. Lettvin had already been engaged for Grant Park this summer. Miss Glazer appeared there two seasons ago.

Finalists of the Illinois Opera Guild auditions held in Orchestra Hall June 9 are Suzanne Hamilton, Betsy Bridge, Narcyk Pasterczyk, John Nankhurst and Alyne Dumas Lee. Those who received honorable mention were K. C. Graves, Michael Bondon, Marilyn Palmer, and Evelyn Reynolds. The four finalists were presented in a program given at the Guild's annual meeting and luncheon, Indian Hill Club, June 13. Rhea Shelters was accompanist for the singers.

Alyne Dumas Lee in Recital

Alyne Dumas Lee, Negro dramatic soprano, gave a recital under the direction of Bertha Ott Management which was one of the most important events in Orchestra Hall this season. Miss Lee belongs to a category of singers one hears too seldom; besides possessing a voice of beautiful quality throughout its wide range, she sings with marked intelligence and care for nuances. Works of Handel, Beethoven, Schubert, Marx, Debussy, Bachelet, Gaubert and Britten had in this young and gifted artist an exponent of high quality, and one sure to reach the heights before long. John Powhattan was an efficient accompanist.

Opera at Eight-Thirty Bows

Opera at Eight-Thirty is a good entertainment; the large audience assembled for its initial presentation here spent an enjoyable evening at Kimball Hall. To Barre Hill, a modernist among producers, go words of praise for presenting his young recruits in three one-act operas-bouffes, and for creating a distinctive comic spirit in the presentation of Burrill Phillip's Don't We All, Paschal's La Farce du Contrebandier (first Chicago performances), and Menotti's The Old Maid and the Thief. This bill could well be exploited for college and university audiences.

Payne Dancers Appear

The Payne Dancers, an attractive and well-trained group of Negro terpsichoreans, gave a concert of primitive dance based on tales of old Afro-Cuban and Haitian rituals, chants and legends, at the Eighth Street Theatre. The program was one of unusual interest and showed Jimmy Payne to be a choreographer of outstanding gifts. Notable are Bereavement, based on an actual Haitian mourning scene; the atmosphere of joy felt by the Children at play in Evening in an African Village, contrasting with the barbaric spirit of Makanna's Spear Dance and other episodes equally authentic in portrayal.

North Park College Choir Heard

After touring throughout April, the North Park College Choir celebrated its homecoming with a fine concert in Orchestra Hall, June 8. The 60 choristers, directed by Donald Ohlsen, distinguished

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themselves in a program ranging from works by Gretchaninoff, Brahms, Nicolai, Gallus, di Lassus, Sjöberg, Willan and Thompson to folksongs, and Negro spirituals. The Choristers have been trained to a nicety by Mr. Ohlsen, and revealed fine tonal balance, precision of attack, nuance and diction.

Russell Stepan was soloist. The young pianist, winner of several awards, played brilliantly two groups by Bach-Busoni, Chopin, Brahms, Liszt, and extras.

Theodore Lettvin's Recital

Theodore Lettvin, heard earlier in the season as soloist with the Chicago Symphony, was presented in Orchestra Hall recital May 20, under the concert management of Harry Zelzer. There seemed to be no technical difficulties for Mr. Lettvin, but the young artist does not resort to tricks of showmanship. With musical integrity, beautiful tone, and striking imaginative expression matched with musical taste, he satisfied a discriminating audience. Following his program of Bach, Beethoven, Chopin and Moussorgsky, encores were still being demanded at a late hour.

Other Concerts

Choral concerts of importance given in Orchestra Hall within the past fortnight were those of the Glee Club of the Chicago Association of Commerce and Industry under the direction of LeRoy Wetzel, with Nancy Carr as soloist in 18th Century arias from Vivaldi's opera Ercole, and songs of Wolf and Erich Wolff; and the annual concert by the Jewish People's Choral Society directed by Abba Leifer. Outstanding features were Schubert's Miriam, sung in Yiddish, with Gertrude Ribla in the title role; and Ballad for Americans with Joseph Cole, Negro baritone, as soloist.

Among the Artists

Blythe Owen is spending six weeks at the Eastman School of Music, where she is completing work for her Ph.D. in Composition.

Daniel Ericourt has returned from 18 concerts in South America, playing in Brazil, Peru, Ecuador, and Panama.

Sonia Sharnova sails July 27 for a South American cruise, returning early in September to resume her singing and teaching engagements.

Myron Carlisle has been reengaged to direct the Men's Glee Club of Elmhurst College. The organization ended the season with a concert in Chicago after making 35 appearances in nine states.

Rosalie Miller, voice teacher of New York, has been engaged for Roosevelt College School of Music's 1950 Summer Session, June 21-Aug. 18.

Alice Stephens Singers Presented

The Alice Stephens Singers presented, in their 10th annual spring concert at Orchestra Hall, the Lithuanian artists, Ipolitas Nauragis, bass, Stasys Baranauskas, tenor, and Aleksis Kuchunas, accompanist. All three made their first Chicago appearance on this occasion and proved seasoned musicians.

Miss Stephens and her chorus achieved a high quality of finesse in Debussy's The Blessed Damozel. Mr. Kuchunas afforded excellent support at the piano for both soloists and the chorus.

Commencement Concerts

The 83rd annual Commencement Concert and Exercises of Chicago Musical College were held in Orchestra Hall, June 16, with Rudolph Ganz, president, presenting degrees to 85 graduates—the largest class in the school's history. Another milestone in the school's history was the granting of degrees of Doctor of Fine Arts and Doctor of Music Education for the first time. The former was taken by Charles Biondi, and the latter by Werner Manheim, Vada Lee Easter, and Dieterich Kober. An honorary Doctor of Music Degree was conferred upon Fritz Busch, *in absentia*. Robert Manning Strozier, Dean of Students at the University of Chicago, made the address.

MARTIAL SINGHER, Metropolitan Opera and concert star, receives an honorary degree of Doctor of Music from the Metropolitan School of Music, Chicago, where he has conducted a series of master classes during the past season. L. to r., Frank Thorolfson, the Metropolitan School's assistant dean; Leonard Keller, president of the institution; Singher, and Theodore Kiebaattel, dean. (Graphic Photo Service.)

Orchestral numbers and accompaniments were conducted by Grant Fletcher, conductor of the College Symphony Orchestra. Instrumental and vocal soloists selected by competition were Lois Schmidt (clarinet); Jean Stern and Joan Wilkes (piano); Marjorie Diemecke (flute); Juanita Verner, soprano, and Joseph Stevens, baritone.

The American Conservatory held its 64th annual Commencement Exercises and Concert in Orchestra Hall, June 20, conferring honorary degrees of Doctor of Music upon Tauno Hannikainen, Price Doyle, and Ann Pierce, and degrees of Master of Music (70), Bachelor of Music (62) and Bachelor of Music Education (20) upon the largest graduating class the school has ever had. Artist students of the Conservatory, assisted by the American Conservatory Symphony Orchestra under the direction of Irwin Fischer, were Wallace Dunn (organ); Donna Ruthman, Alan Kerr and Russell Stepan (piano); Richard Robinson and Jack Van Kanegan (violin); and Jeannine Hager, John Drummond and Marion Davis (voice).

The Cosmopolitan School of Music held its 44th annual Commencement Concert at the Eleventh Street Theater on June 22. The program was given by artist students, appearing with the Cosmopolitan School Symphony Orchestra under Ramon Girvin. The soloists chosen through contests were Gildo Di Nunzio, Willard Schultz, and Grace Peterka (piano); Eugene Kadlub and John Wehlan (violin); Richard Meyers, and George Bihun, tenors, and Genevieve McCarthy, soprano.

De Paul University's Commencement Week Concert was given in Thorne Hall June 13 by the Symphony Orchestra conducted by Paul Stassevich, and soloists. Following the opening Overture to Weber's Euryanthe, works for organ, viola, voice, and piano were performed with orchestra by Herman Pedtke, Walter Wolodkin, Joel Levin, Barbara Wenman, Thomas Horgan and Gerald Frank.

Boguslawski College of Music celebrated its 19th annual commencement in Baldwin Hall June 18. Honorary Degrees—Doctor of Music were conferred upon Isaac Van Grove and Fred Trull. Other awards were Junior Diplomas, Teachers Certificates, Collegiate Certificates, and Junior Certificates. Instrumental and vocal soloists appearing on the program were Gordon Welch, George Reimer, William Hector, Ruth Kaufman, Janet Ellwood, John Meadors, Adelina Trentadue, Leona Lustbader, and Estelle Einbund.

The Chicago Conservatory honored the 25th anniversary of The National Association of Schools of Music by giving its 93rd concert and exercises in an hour-long telecast at the ABC studios in the Civic Theatre, June 17. The Chicago Conservatory Orchestra, under the direction of Robert Kalter, furnished accompaniment for the soloists, and Dr. Edgar Nelson, president of the school, assisted by Dr. Edgar A. Brazelton, conferred the degree Master of Music upon 13 students, and 53 received the degree of Bachelor of Music. The honorary degree Doctor of Music was conferred upon Walter H. Hohmann, of Bethel College. Soloists were Oscar Nels Harveland, pianist, who played his composition thesis; Marianne Skriba, soprano; Wayne Spies, pianist; John Scott Stamford, tenor; Mary Forte Grady, soprano; and Robert Basso, violinist.

(Continued on next page)

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CHICAGO

(Continued from preceding page)

Progressive School of Music Events

The Progressive School of Music and Drama, Harriet Kay, director, gave two recitals for the 26th season, on June 4, in Curtiss Hall. At the close of the evening program given by 30 advanced pupils of the school, Mrs. Charles A. Pardee, President of the Illinois Federation of Music Clubs, made an address on The Value of Music in Education.

Two outstanding talents, pupils of Miss Kay, were winners in the 1950 competitions sponsored by the Society of American Musicians—Darice Richman, in the Primary Division; and John Thomas Covelli, in the Junior Division. They were also Gold Certificate Winners of the 1950 Junior Festivals of the National Federation of Music Clubs for the fifth consecutive year, together with Jewel Marie Covelli and Marlene Richman. Also Gold Certificate Winners for the third consecutive year were Judith Corona, Lawrence Leverenz, Sharon Weisbach, and Mary Joan Dougherty (drama). Forty-one pupils of the school won superior ratings in the Junior Festivals, fifteen were classed as Excellent Winners, and twelve as Very Good.

Miss Kay has announced the opening of a branch of the Progressive School of Music, at 923 Kimball Building.

Studio Notes

Singers from the studios of Maurice and Anna Daze Ivins who have made important professional appearances recently are Lillian Kasparik, soprano, who was heard in a program at the Chicago Woman's Club, sung to a capacity audience, and has been radio soloist for the past two years on the Czecho-Slovakian Hour; Edna Mae Holm, heard in the title role of The Bartered Bride, on WGN Theater of the Air; Jack Teigen, in the title role of Elijah, at the Palace Theater during Brotherhood Week, with the Mishiana Brotherhood Chorus; Bill Gooley, as Everyman, in play of that name; Jamie Walters, who sang the lead in Herbert's Red Mill, for a John Adams High School production; and Patricia Timm, soprano lead in La Traviata presented in Kenosha, Wis.

Richard De Young presented Dorothy DeForest and Mary Jane Martin, lyric soprano, in individual song recitals in the De Young studios on June 9 and 11. Miss Martin, accompanied by Helen Leefelt, programmed songs by Purcell-Britten and Mozart, French and German groups and one by the American composers Carpenter, Gibbs and Horsman. Miss DeForest, with Helen Leefelt at the piano, was heard in songs of Handel, Haydn, Schubert, Duparc, Messiaen, Charpentier's Depuis Le Jour, Polish Folksongs arr. by Poulenc and a group in English by Bowles, Griffes, Rathaus, Lockwood and McArthur.

Eunice Steen Lamont presented 15 students in song recital in the Music Room of Cordon Club, before a large audience. Those participating were Beatrice Davis, Polly Andros, Jim Eleopoulos, Joan Maximoff, Elaine Marinakos, Cela Roter, Karen Gundersen, Patricia Cassidy, Raphael Durso, Iona Nudelman, Anne Sjostrand, Vivian Batty, Robin Kniskern, Margaret Murphy, Lillian Omiecienski, Elaine Stamos. Rhea Shelters was at the piano.

Piano recitals by intermediate and advanced students of Leo Heim were given in Recital Hall of the American Conservatory of Music, on May 20 and June 2.

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Cleveland Music Fare Ranges From Mozart to Hindemith

CLEVELAND.—The Contemporary Music Festival jointly sponsored by the Museum of Art and the Cleveland Institute of Music drew enthusiastic capacity audiences for three outstanding events. The first evening presented Hindemith's song cycle Das Marienleben, with Marie Simmelink Kraft, mezzo-soprano, and Marianne Matousek, pianist, giving a fine interpretation. Pianists Beryl Rubinstein and Arthur Loesser, assisted by percussionists Clovd Duff and Emil Scholle, played Bartok's Sonata for these instruments, which had a warm reception.

The Walden String Quartet, formerly of Cleveland, now in residence at the University of Illinois, was heard on two evenings in works by Harrison Kerr, Zoltan Kodaly and Burrill Phillips, assisted by pianist Evelyn Garvey. The last concert featured quartets by Ernst Toch and Karol Szymanowski and a Piano Quintet by Arthur Shepherd, in which Arthur Loesser ably performed the piano part. The Waldens consist of Homer Schmidt and Bernard Goodman, violins, John Garvey, viola, and Robert Swenson, cello.

Toscanini came, conducted the NBC Symphony and conquered upward of 3000 spectators at Public Hall. The concert was a triumph for all concerned, with efficient local management in the hands of G. Bernardi.

Arthur Shepherd Conducts Work

Retiring as head of the Western Reserve University Music Department, Arthur Shepherd was honored in the last of the Fine Arts concert series by being invited to lead the entire program. Mr. Shepherd's setting of the 42nd Psalm for chorus, solo quartet and orchestra was an impressive work as presented by the W.R.U. Choir, and Cleveland College Chorus, augmented by various church groups. Other works conducted by the guest of honor were Vaughan Williams' cantata Dona Nobis Pacem, with text by Whitman and from the Scriptures, in which soloists John Ingram and Barbara Evans distinguished themselves; Mozart's Symphonie Concertante, with Dr. Jerome Gross and Muriel Cramen as protagonists, and Handel's Water Music.

Mozart Festival by Little Symphony

After serving his apprenticeship in conducting under George Szell with the Cleveland Orchestra, Theodore Bloomfield organized the Cleveland Little Symphony, consisting of 33 members of the Cleveland Orchestra, and presented a Mozart Festival of high calibre. Its success was encouraging, the two programs being hailed by enthusiastic audiences.

The first evening brought to hearing the "Linz" (No. 36) and E flat major (No. 39) Symphonies, the Maurerische Trauermusik and a delightful performance of the Sinfonia Concertante by concertmaster Josef Gingold and first violist Abraham Skernick.

The second program found Mr. Bloomfield at the piano and at the same time conducting the Concerto in C minor (No. 24), proving himself a sensitive and skilled pianist. The "Paris" Symphony opened this program, and the second half brought excerpts from The Marriage of Figaro, in which the Civic Opera Group, organized by Mr. Bloomfield, was heard to fine advantage. The part of Susanna was sung by Beverly Hunziker; Figaro, by Richard Palmer; Countess, Sherman Sneed; Antonio, George Chomalou; Marcellina, Ruth Williams; Dr. Bartolo, George Chomalou, and Don Basilio, William Martin. Many feel that these Mozart Festivals should be a regular spring event here.

A Chopin program was given by Lucio Spano under the sponsorship of the Italian Woman's Club at Severance Chamber Music Hall.

Earl Kelly was heard in a piano program of Beethoven, Brahms, Debussy, Liszt works and his own Passacaglia at the Music School Settlement.

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Milwaukee "Music Under Stars" Announces Summer Series

JOHN ANELLO

MILWAUKEE. — Through the Milwaukee County Park Commission, Program Director John Anello has planned for Milwaukee a season of brilliant entertainment in the "Music Under the Stars" summer series.

The first concert, on June 27, will be conducted by Artur Rodzinski, with Frances Yeend as soloist. Jerzy Bojanowski will lead the remaining five programs. On July 11 the Ballet Variante, with Mia Slavenska and her company, will appear. A Rodgers and Hammerstein Evening takes the spotlight on July 18, with Nancy Carr, David Poleri, Winifred Heckman and Earl Wrightson as soloists; and on July 25 the Four Piano Ensemble will be presented. An all-request program on Aug. 8 is the final concert, featuring Robert Rounseville and Ann Ayars, vocalists.

Mr. Anello will conduct the four summer Pop Concerts to be presented with the Milwaukee Pops Orchestra and Chorus in Washington and Humboldt Parks, on Sunday evenings, July 16 and 23, Aug. 6 and 15.

White Opera for Philadelphia

Clarence Cameron White's opera Ouanga, based on Haitian folklore, has been scheduled for performances in November by the Dra Mu Opera Company in Philadelphia. Five cities are already making bids for Ouanga, so there is a chance that the production will tour.

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Ojai Festival Spring Feature on West Coast

By C. Sharpless Hickman

LOS ANGELES.—Though the second concert in Pasadena Civic Auditorium by the NBC Symphony Orchestra under Toscanini's direction may be said to have more or less officially ended the Los Angeles musical season, critics have been finding no opportunity for a vacation.

The past month has been marked by several series of programs, the most important of which was the Ojai Music Festival. Presented by John Bauer under Thor Johnson's musical direction, in a mountain-nestled valley of groves and gardens situated inland from the coast between Los Angeles and Ventura, the series presented an evening of cello and piano sonatas played superbly by Nikolai and Joanna Graudan; a concert by the American Art Quartet, featuring the Beethoven Opus 131 and Vaughan Williams' On Wenlock Edge, with James Schwabacher as tenor soloist; three programs by the Ojai Festival Orchestra, led by Johnson, and featuring the Stanford University Chorus; a performance of Ibsen's A Doll's House by The Eighteen Actors Company, and a lecture on contemporary musical trends by the San Francisco Chronicle's critic, Alfred Frankenstein.

The orchestra played one of its three concerts in the form of a "pops" program at Ventura Junior College, with Frank Guarrera, "Met" baritone, as soloist. The other two, like the rest of the events, were in small (400-seat) Nordhoff Auditorium at Ojai. Marcelle de Manziarly's Music for Orchestra received its world premiere on a program which also included Vaughan Williams' lovely Flos Campi and Mendelssohn's Italian Symphony. Mme. de Manziarly's work is fresh, concise, altogether pleasant listening indeed, and with the other works fitted well with the vernal atmosphere. Jascha Veissi was viola soloist in Flos Campi.

The second orchestra concert at Ojai introduced to Southern California David Diamond's newly-edited and orchestrated version of Erik Satie's Mass for the Poor, which is quite vocal in quality by virtue of the way in which the strings are used; also Paul Hindemith's complex, brilliant and often humorous Concerto for Woodwinds, Harp and Orchestra—a piece which proved the true virtuosity of the 35-piece ensemble and Johnson's mastery as a conductor. Unfortunately the Stanford Chorus was not to be commended for its singing of the Fauré Requiem on the program. The festival, as a whole, most lacked a unique offering, such as Stravinsky's The History of a Soldier, which was Ojai's *pièce de résistance* two seasons ago. This year's series, however, provided a group of pleasant concerts in pleasant surroundings.

Bach Festivals

Other groups of programs have included two excellent Bach Festivals, given at Occidental College, where Howard Swan led the Magnificat, and at Immanuel Presbyterian Church, where Franz Hoffman directed the Cantatas 6 and 201. Both series included several distinguished chamber music offerings. At the First Baptist Church a Contemporary Music Festival under John Burkt's leadership unfortunately conflicted with the Ojai programs. A feature was the presentation of several interesting contemporary choral works written for church service by Ives, Hindemith, Ernest Kanitz and others. At Wilshire Methodist Church Richard Ellsasser presented a Mozart Festival of four programs, in addition to an interesting organ-loft series by visiting artists, supplemented by his own vivid Bach interpretations.

Britten Beggar's Opera Staged

The presentation of Benjamin Britten's new version of The Beggar's Opera by the Music and Theatre Arts Departments of the University of California at Los Angeles proved to be one of the finest musical productions we have ever seen by a non-professional group. It exhibited finely integrated facets of music, stagecraft, direction, singing and acting. In a ballad-opera, even one subjected to Britten's complex contrapuntal treatment of a vocal line originally simple, one neither needs nor demands stellar voices. The ones heard were adequate to the music, and had the benefit of intelligent direction and inspired acting, which more than compensated for lack of vocal perfection.

Henry Schnitzler's direction was vital, fluid, beautifully stylized; the unit setting of William Hricz was excellent, as were Art Fine's costumes; the lighting by Melvyn Helstien and the makeup supervised by Emil Ruhberg added greatly to the whole effect. Matching Mr. Schnitzler's directorial touch on stage was Dr. Jan Popper's pertinent baton in the pit, where a student orchestra handled the Britten score for chamber ensemble adeptly.

Anne Brown in Oslo Operas

Anne Brown, soprano, who has made few appearances since she married Thorleif Schelderup and went to live in Norway two years ago, re-appeared in opera at Oslo with success recently. In a double bill of operas by Menotti, she showed notable versatility by singing both the dramatic part of Madame Flora in The Medium and the coloratura role of Lucy in The Telephone.

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IN FRENCH BENEFIT . . . Mildah Polia presented a program at the Joan of Arc Auditorium for the benefit of War Victim Orphans in France. Right, Loraine Moreau as a Bergère in the first part of the evening, which was devoted to folklore; left, Eleanor Grayson as Manon in the operatic excerpts heard after intermission. (Photos—James Ellery Marble)

Brigette Dolores Orchestral Soloist

Brigitte Dolores, 13-year-old pianist, made her third New York appearance this spring as soloist with the City Amateur Symphony Orchestra (Leopold Prince, conductor) playing Beethoven's Concerto No. 1. Miss Dolores, who was born in Paris, came to America at four, and has studied with Mme. Hedwig Rosenthal since her fifth year. She gave a fine technical reading and her interpretation was surprisingly mature. Her singing tone and musical phrasing were especially notable in the second movement. The attractive young artist—who has been engaged as soloist with orchestras on a forthcoming European tour—was enthusiastically applauded. The concert was broadcast over Station WNYC, as were her two previous appearances with the orchestra. D. Y.

Borowski Honored

Dr. Felix Borowski, noted composer, and music critic of the Chicago Sun-Times, was honored at a dinner given in the Sheraton Hotel on June 1, attended by some 600 guests, at which Olin Downes, New York Times critic, was toastmaster. Dr. Borowski, dean of Chicago music critics, has served for the last 40 years as program annotator for the Chicago Symphony Orchestra. He was president of the Chicago Musical College from 1916 to 1925, and formerly professor of musicology at Northwestern University and music editor of the old Chicago Herald and Chicago Evening Post. At the dinner, the Fine Arts Quartet of the American Broadcasting Company played the Quartet No. 3, in D minor, by Dr. Borowski.

National Music League Elects

The National Music League held its 12th annual meeting (since its reorganization in 1938) on May 16 at the home of Mr. and Mrs. Lionel C. Perera, Jr. The business meeting was attended by the directors of the board, the executive staff and the artists. Reelected were Robert E. Simon, Jr., president; Leon Barzin, vice-president; Victor M. Leventritt, secretary; Lionel C. Perera, Jr., treasurer. The executive staff continues unchanged as follows: Anna C. Molyneaux, managing director; Alfred A. Rossin, booking director; Eugenie B. Cherkassky, promotion director.

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Alfred Hopkins Active

Alfred Hopkins, baritone, who recently appeared in a lieder recital in New York, has had a wide experience both in concert work and teaching. He presented the Schubert cycle, Die Schöne Müllerin, in Manhattan several years ago, and in his initial New York recital also devoted a considerable portion to songs of Schubert and Wolf. Mr. Hopkins has appeared as soloist in concerts and oratorio throughout the country, on the radio, and in various churches, holding the post of soloist at Grace Church, New York, for several years.

His professional career began (after experience as a boy soprano in Connecticut), while he was a student at Clark University in Worcester, Mass., when he won an audition as soloist with a 60-voice choir. He was awarded a scholarship in the Yale University School of Music, where he studied singing, piano, organ and theory. Later he came to New York and continued his studies.

In addition to his singing activities, Mr. Hopkins is engaged in training singers. A group of 16 of his students from the New School for Modern Music in Newark, N. J., sang solos from Handel's Messiah and a selection of Richard Rodgers tunes at Griffith Auditorium, Newark, on March 26. Another group of 12 singers from the Music Centre Conservatory in the Bronx gave their spring recital on June 4 at the Conservatory, featuring Mozart arias, and songs in Swedish, Greek, Italian and English. Four of the advanced students from this group appeared in Town Hall on June 15, when the Music Centre Orchestra, the Glee Club under Mr. Hopkins' direction, and advanced instrumental and voice students presented a program.

Japanese Violinist in Bow Before New York Audience

Mariko Iwamoto, violinist, revealed a strong musical personality and keen intelligence in her first American recital at Town Hall on the evening of June 14. Born and educated in Japan, daughter of an American mother and Japanese father, she projected her performances generally with conviction and individuality, and employed a true singing tone colorfully, often with rich resonance.

In the Mendelssohn Concerto, with capable assistance from pianist Brooks Smith, her playing impressed by its plasticity, breadth and boldness of contrasts in mood and tempo. Her reading of the Bach Chaconne had noble proportions and many fascinating details. In the long post-Romantic Sonata by Lekeu, she succeeded in communicating much of its loftiness and near-mysticism. In short, an interesting and gifted musical personality. E. B.

Mu Phi Epsilon Holds Biennial

The 30th biennial convention of Mu Phi Epsilon, national music sorority, is being held from June 27 to July 1 at the Olympic Hotel, Seattle, Wash. Delegates from 65 active chapters and 30 alumnae chapters throughout the country are reporting on activities for the past two years and making plans for the future. In addition to the delegates, many visitors, members of the sorority, are in attendance. The Pacific Province, composed of California, Oregon and Washington, are the hostess chapters. Mrs. Eleanor Wilson is convention chairman, assisted by a local committee.

The Convention is presided over by the national president, Mrs. Margarette Wible Walker, who has been in office since 1948, and for six years prior to this was national first vice-president. Co-operating with her in business sessions, round-table discussions, and musical programs are Mrs. George W. Lamke and Mrs. Ralph Oechsler. They are assisted in their work by the National Committee Chairmen and the Chairmen of Convention Committees.

Mu Phi Epsilon has installed four new chapters at Michigan State Normal College, Ypsilanti; University of Southern Illinois, Carbondale; University of West Virginia, Morgantown, and the University of Utah, Salt Lake City.

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N MERIDEN, CONN. . . . Opening a continental concert series at Teachers College, Willimantic, Conn., Doléan Brunel, Canadian violinist, Alice Ekeroth, Swedish soprano, and Carl Werdelman, pianist, stop for a chat with Raymond LeMieux, local impresario.

NBC Symphony Opens Summer Concert Series

The second season of summer concerts by the NBC Symphony Orchestra, which extends over 13 weeks, under sponsorship of U. S. Steel Corp., (NBC, Sundays: 8:30 p.m., EDST), was opened by Fritz Reiner, on June 11. Bidu Sayao was the soloist. Alfred Wallenstein and William Kapell were heard on June 18, a novelty being Robert Ward's Jonathan and the Gingery Snare, with Edward Mayehoff as narrator. On June 25, Eugene Ormandy conducted, and Eugene Conley, "Met" tenor, was the soloist.

The further schedule includes: July 2, Milton Katims conducting, Risë Stevens soloist; July 9, Arthur Fiedler, with Benny Goodman clarinet soloist; July 16, Victor de Sabata, Lauritz Melchior assisting artist; July 23, Pierre Monteux, Dorothy Maynor, soprano; July 30, Erich Leinsdorf, Zino Francescatti, violinist; Aug. 6, Wilfred Pelletier, Rose Bampton, soprano; Aug. 13, Sigmund Romberg, soloists Jarmila Novotna and Warren Galjour, vocalists; Aug. 20, Vladimir Golschmann, Helen Traubel, soloist; Aug. 27, Rafael Kubelik, with Robert Merrill, "Met" baritone, soloist; Sept. 3, Harold Levey conducting, soloist to be announced.

Guggenheim Memorial Series Opened by the Goldman Band

The Guggenheim Memorial Concerts opened on June 16 in Central Park, with Edwin Franko Goldman conducting the Goldman Band in the 1847th program heard in this series since its founding in 1924. He directed a first hearing of his Concert Waltz for cornet solo, with James F. Burke as the assisting artist. Other first-times for the band were Mr. Goldman's march, Kentucky; Bruckner's Apollo March and The Spinning-top by Villa-Lobos. Holst's First Suite in E Flat was another applauded concert item.

Two guest batonists included the composers Walter Piston, leading his Intermezzo for Symphonic Band, and Vincent Persichetti his Divertimento for Band, both first time hearings. Richard Franko Goldman conducted Mehul's Overture in F. Helen Phillips, soprano, was soloist in Elizabeth's Prayer from Wagner's Tannhäuser.

Koussevitzky and Bernstein to Lead Israel Philharmonic Tour

The first tour of the U. S. and Canada by the Israel Philharmonic Orchestra will be conducted by Dr. Serge Koussevitzky in the coming winter, with Leonard Bernstein taking charge of certain concerts. This announcement was made by Dr. Koussevitzky on his return to New York on June 14, after a conducting tour of eight countries in Europe, Latin America, and the Far East. He said that he would also devote a month of each season to the Israel Philharmonic in its home country.

The tour of the orchestra will open in Washington, D. C., on Jan. 7, 1951; it is being presented by the American Fund for Israel Institutions. The itinerary so far includes 60 concerts, and will be under the management of S. Hurok. In addition to Mr. Bernstein, certain other conductors who have been guest batonists with this orchestra may be invited to lead programs during its visit.

Dr. Koussevitzky was enthusiastic about the interest in music which he found in Israel, where workmen he came in contact with questioned him about his programs. This spirit, he said, was typical of the attitude toward the arts there.

"Israel is a country poor financially, but rich in spirit," he related. The conductor was full of praise for the orchestra, especially its string section. "I told President Weizman that eleven months of the year will belong to me, but one to Israel," he related. Following his activity at Tanglewood this summer, he will return there in October to conduct concerts and prepare the orchestra for its American tour, the programs for which will include works by Israeli composers, among others.

Antonini's Baton Engagements

Alfredo Antonini was heard as conductor of five Carnegie Hall "Pops" programs in May and as guest at the Toronto "Proms" on June 8 (where he will make another appearance on July 20). During July he will reappear as guest conductor for the third season in four concerts with the Grant Park Symphony in Chicago. He will also return for the third year as conductor for the Lewisohn Stadium concerts of the New York Philharmonic-Symphony on July 22. Mr. Antonini will then go to Santo Domingo to appear as conductor at a Music Festival from July 29 to Aug. 4.

These engagements are in addition to his regular posts as chairman of the music department of St. John's University, Brooklyn, and as conductor of the program, Main Street Music Hall, over CBS (Sundays, 2:30-3 p.m., EDT).

Susanne Freil Makes N. Y. Debut

Susanne Freil made her New York recital debut in Town Hall at 5:30 on May 21. In songs and arias by Bach, Cesti, Brahms, Grieg, Mendelssohn, Debussy, Turina and others, Miss Freil displayed an unusually pleasing talent. Her well-produced soprano voice has an ingratiating warmth and lyrical quality, particularly in the middle range, and she is a tasteful musician. At times, a lack of variety in tonal color and resource in interpretive approach lessened the total effect of her singing. Victor Trucco was a conscientious accompanist.

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MUSICAL JOTTINGS

The Birthday Honors List of **King George VI** included an award of Knight Bachelor to **Arthur Bliss**, composer. . . . Open season for honorary degrees in U. S. brought Mus. D. for **Nelson Eddy** from Temple University; for **Mrs. Royden Keith**, president of the NFMC, from MacMurray College; for **Leon Barzin** from Cincinnati College of Music; for **Howard Mitchell**, conductor of National Symphony, Washington, from American University; Doctor of Letters for **Mrs. Eleanor Belmont**, founder and president-emeritus of the "Met" Opera Guild, from Columbia University; and the same from Cincinnati Conservatory for **Mrs. John A. Hoffmann**, its vice-president and former acting president; **Massimo Freccia**, New Orleans Symphony conductor received an honorary Mus. D. from Tulane University. . . .

Picturesque ceremony was the dedication on June 25 of an open-air concert hall in **Rachmaninoff's** memory by **Claude Gonvierre** at the Clock Tower, Oakdale, Long Island. . . .

G. Wallace Woodworth, conductor of the Radcliffe College Choral Society for 25 years, was honored with a banquet in Agassiz House at the college, attended by 200 guests; he was presented with the six-volume **Bach** Gesellschaft Edition of the master's complete works, and a short concert was given by the Harvard Glee Club on the steps of Widener Library under his direction. . . . Nearly 100,000 attended the concerts given by **Toscanini** and the **NBC Symphony** on its recent tour. . . . **Howard Dietz** will write the English lyrics for the "Met's" production of Die Fledermaus. . . .

The U. S. Air Force Band, under **Lt. Col. George S. Howard**, its conductor and the Chief of USAF Bands, left for Europe on June 15 and will make a six weeks' goodwill tour of Germany, Austria and Great Britain. . . .

A project to produce feature-length film concert programs was announced by **Spyros P. Skouras**, president of 20th Century-Fox; **Sol Hurok** will be associated in the venture. . . . **Moshe Gnatt**, 19-year-old refugee from Poland, studying under **Angela Weschler** at the N. Y. College of Music when he competed on the radio show, Chance of a Lifetime, won a $1,000 Savings Bond, two wrist watches, and a spinet piano. . . .

Serge Koussevitzky conducted two concerts with the French Orchestre National. . . . The American Symphony Orchestra League held its national convention in Wichita, Kan., June 16-18; **Arthur Judson** was the speaker at a banquet, and **Giovanni Cardelli**, manager of the Dallas Symphony, presided over a round-table discussion on How to Promote Symphony in Your Community. . . .

At the Roman Amphitheatre in Orange, France, a Music and Drama Festival will be held, July 28 to 31, the program ranging from Wagner's Die Walkuere and **Racine's** Athalie to **Wilde's** Salome. . . . **Georges Auric** has been elected president of the French Syndicat National des Auteurs et Compositeurs de Musique. . . .

TO DIRECT OPERA STUDY . . . Everett Lee, founder and conductor of the Cosmopolitan Symphony Society of N. Y., has been appointed director of Opera Repertory, Columbia University Music Department, summer session of 1950. On July 31 Mr. Lee will be guest conductor of the Naumburg Orchestra.

Unusual feature of opening ceremonies for new $6,000,000 building of the Tulsa, Oklahoma, First National Bank will be performance by the Tulsa Symphony of a work which the enterprising business organization commissioned from **Don Gillis**, conducted by **H. Arthur Brown**; **Gladys Swarthout** will sing and **Deems Taylor** will be master of ceremonies. . . .

The San Francisco Opera Company will add The Magic Flute and Parsifal to its repertoire this fall, and revive Andrea Chenier and Salome; the series (Sept. 26-Oct. 30) will introduce **Renata Tebaldi, Mario Del Monaco** and **Sigurd Bjoerling** to America, and **Elena Nikolaidi** will make her opera debut in U. S. . . . **Ernst Krenek** is to lead his Fifth Symphony in its first European hearing at the Venice Festival during September. . . . Hollywood Bowl season opens July 7 with Gounod's Faust conducted by **Artur Rodzinski**. . . . Representing the U. S. at the International Music Festival in Llangollen, Wales, July 4-9, will be the **Purdue University Glee Club**, which also plans concerts on the Continent. . . . **Michael Todd's** new musical, Peep Show, features a number composed by the young **King of Thailand**. . . .

A Student Symphony Society is being formed in Manhattan among talented players of school age and will begin rehearsals this fall under **Frederique Petrides**; applicants may address **Mrs. William Needles**, 9 East 96th St., New York City. . . .

Carl Bamberger has succeeded **George Schick** as musical director of the Little Symphony in Montreal. . . . **Yaltah Menuhin Rolfe**, pianist-sister of **Yehudi**, won an award of $5,000 in her suit for damages against **James R. Underwood**, arising from injuries when knocked down by a car driven by the latter (she had asked $25,000). . . . **Maria Jeritza**, returning to Vienna after some years, sang Tosca there to great throngs and fervent ovations, and donated the proceeds of her appearances to a fund for rebuilding the State Opera House. . . . **Reginald Stewart**, Peabody Conservatory director, pianist and conductor of the Baltimore Symphony, departed June 14 for his first post-war European tour. . . .

Long-standing dispute between the American Guild of Variety Artists and the AFM, as to whether certain performers should be considered actors or musicians, has been settled. . . . **Leonard Warren** returns between appearances with the Mexico Opera Nacional and the Teatro Municipal in Rio to sing at Robin Hood Dell, July 13. . . . Wheeling, W. Va., will hold its annual **"Eleanor Steber** Day" on Aug. 1. . . . At ceremonies in celebration of the University of Rochester Centennial, **Dr. Howard Hanson** conducted his Centennial Ode, with the Eastman Symphony and Chorus on June 10. . . .

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NEW RECORDS IN REVIEW

Dial: This is a new company that plans to specialize in contemporary music. Their first release contains eight superbly recorded and played modern pieces, most of them hitherto unrecorded. Even the program notes on the backs of the liners are carefully annotated and edited. Disc No. 1 is Bartok's Sonata for Two Pianos and Percussion, played by William Masselos and Maro Ajemian (duo-pianists) and Saul Goodman and Abraham Marcus (percussion). The performance is sharp and clean-cut; the music itself one of this century's more imaginative products. (There is a Vox disc of the same work played by the composer and his wife which, though not nearly as well recorded, nevertheless has unique interest.) Dial LP 2 contains Schoenberg's Kammersymphonie (op. 9), played by Pierre Dervaux and the Pasdeloup Orchestra. Composed in 1906, this is an early post-romantic work of Schoenberg, in the style of Verklaerte Nacht or Pelleas and Melisande. Dial LP 4 contains Schoenberg's Quartet No. 3, played by the Pro Arte Quartet. Apparently a first recording, it presents Schoenberg the twelve-tone composer in a work notable for its rich texture and uncompromising approach. On Dial LP 5 is Berg's Lyric Suite, also played by the Pro Arte Group. The Lyric Suite is one of the most familiar products of the twelve-tone school, and one of the most rewarding; its dissonances smooth away after a few hearings, and the strength of its ideas comes through with inescapable force. Alan Hovhaness is represented on Dial LP 6 with his piano concerto (Lousadzak), played by Maro Ajemian and an orchestra directed by the composer; and also with three shorter pieces—Tzaicherk (flute, violin, tympani and strings), Achtamar (piano solo) and Shatakh (piano and violin). Although Hovhaness has said that his melodic material is invented, there is a total adherence to Near East techniques, with the musical lines nearly always homophonic and pieces of rhythmic texture repeating and repeating themselves. His scale patterns, too, are intensely exotic. The music thus has an element of novelty which, in Hovhaness' case, is buttressed by stringent musicianship. Perhaps the most revolutionary music, though, is pressed on Dial LP 7—Webern's Symphony (op. 21) and his Pieces for String Quartet (opp. 5 and 9). The Pro Arte Quartet plays the latter; René Leibowitz and the Paris Chamber Orchestra have recorded the Symphony. No more radical music has ever been composed, but it exerts its own fascination by virtue of its queer tonal juxtapositions; and, being in the twelve tone system, its logic presumably is unassailable. The Pieces for String Quartet are cryptic little sketches, equally amazing in sound. Collectors should investigate this disc. Messiaen's Visions de l'amen, on Dial LP 8, played by the composer and Yvonne Loriod on two pianos, is a long, theosophistic mixture of Debussy, Scriabin and others, longwinded in speech and tedious in content. A masterpiece, however, is encountered on Dial LP 9, Berg's Chamber Concerto for Violin, Piano and 13 Wind Instruments. The performers are Roland Charny, Jacques Monod and the Paris Chamber Orchestra conducted by Leibowitz.

Dial has made a magnificent start toward building up a strong catalogue that contains the best in modern music, and shows much enterprise. The music on its discs has carefully been chosen and it offers the record buyer something that cannot be obtained elsewhere.

London: Heading the FFRR list is a performance of Tchaikovsky's Pathetique Symphony (Munch and the Orchestre de la Société du Concerts de Conservatoire) coupled with the Tchaikovsky Romeo and Juliet (van Beinum and the London Philharmonic) on LP discs 166/7. Both conductors present rich, full-bodied interpretations that adhere closely to the text. The recordings, technically, are brilliant. More Tchaikovsky is encountered in the Ruggiero Ricci performance of the Violin Concerto (New Symphony Orchestra conducted by Sargent; LP disc 172). Ricci, one of the more spectacular technicians, deftly eases his way through the music, aided by responsive work from the conductor. A pair of ten-inch LP discs (183/4) present Desormiere and the Conservatoire Orchestra in ballet music from Delibes' Coppelia and Sylvia, done to perfection and suavely recorded. Bizet's Carmen Suite is brightly conducted by Anthony Collins and the London Philharmonic on disc 179; on the reverse is Bizet's L'Arlesienne music, with van Beinum and the London Philharmonic. The London Symphony Orchestra is led through Haydn's Symphony No. 99 in E flat on ten-inch disc 171; this is a quiet, competent performance that could have benefited by a smaller orchestra and a little more subtlety of phrasing. On another ten-inch disc (No. 182), Eliabelle Davis sings a group of Negro spirituals, some with piano and some with orchestral accompaniment. Miss Davis' voice is as beautiful as ever and her diction is outstanding. Finally, from London, there are complete recordings of Gilbert and Sullivan's Mikado and Gondoliers, sung by the D'Oyly Carte organization. Nobody does the G&S operettas better, which makes the sets authoritative. There is, of course, no need to recommend these universal favorites, except to remind some of the younger generation that Sullivan was one of the most distinguished melodists of his era.

Mercury: Both of the Brahms clarinet sonatas are played on LP disc MG-10016 by Reginald Kell and Mieczyslaw Horszowski, as excellent a pair of soloists as one could find anywhere. These are smooth, easy, nonchalant performances, grateful to hear, that stress the lyric side of the sonatas. On MG-10017, Alexander Schneider is heard in two of Bach's unaccompanied violin sonatas—G minor and A minor. Schneider is technically well equipped to play these difficult works, and he has the musicianship also. About the only reservation one could mention would be a slightly restricted dynamic compass. The recording is admirable.

R.C.A. Victor: Several additional Toscanini performances on LP discs are newly available. There are Wagner's Good Friday Spell and Prelude from Parsifal (ten-inch disc LM-15), a coupling of Ravel's Daphnis and Chloe Suite No. 2 with Beethoven's Third Leonore Overture (LM-1043), and Mozart's Divertimento in B flat (K. 287; ten-inch disc LM-13). Least familiar is the Divertimento, an especially lovely piece with soaring melodies and an ecstatic slow movement. The others are Toscanini specialties, and the performances are what one might expect. Victor has not yet solved all of its recording problems, though; these discs vary from good (the Mozart) to thin (the Ravel), with a peculiar flatness in the recorded sound sometimes noticeable. Yehudi Menuhin and the Lucerne Festival Orchestra under Furtwängler can now be heard in the Brahms Violin Concerto (set WDM-1361, 5 discs). The performance is a devoted one, with Menuhin in good form and the conductor refraining from the idiosyncratic approach that he sometimes adopts. Koussevitzky and the Boston Symphony present Bach's Brandenburg Concerto No. 1 (WDM-1362, 3 discs) in a performance that is deadly serious and deadly dull. The last side is given over to Mozart's Clemenza di Tito Overture. Beethoven's A major Quartet is simply and beautifully played by the Paganini Quartet (WDM-1363, 3 discs), and the recording is technically outstanding. The late Kurt Weill's Down in the Valley has been recorded by Marion Bell, William McGraw, Kenneth Smith, Ray Jacquemot and Richard Burrows, with orchestra and chorus conducted by Peter Herman Adler. In every respect the performance is excellent, though the cliché-ridden music and plot become tiresome after a while.

Westminster: Another new company, Westminster, has issued a promising list of hitherto unrecorded music. Kodaly's Te Deum is performed by Sena Jurinac, Sieglinde Wagner, Rudolf Christ, Alfred Poell, the Vienna Choir and the ever-present Vienna Symphony, conducted by Swoboda (disc WL 50-1). A strong, pulsating work, the Te Deum should go far to suggesting that Kodaly is a composer whose music should be further investigated. On the reverse of this disc is Kodaly's sprightly, folkish Theatre Overture. Strauss' symphonic poem, Macbeth, achieves its first appearance on records, along with Martinu's Concerto Grosso, on WL 50-4; Swoboda and the Vienna Symphony again. Macbeth is highly interesting: a typically Straussian concept, gorgeously orchestrated, with more vitality than some of the later works. Martinu's Concerto Grosso, for two pianos and orchestra, is all right when it keeps moving, but its lack of melodic strength shows up in the slow movement. On WL 50-5 is Mozart's Serenade No. 5 (K. 204) and Symphony No. 22 (K. 162). Both are first recordings. The Serenade has some beautiful sections and also some where Mozart was merely marking time; the Symphony is a brisk little affair. Both are conducted by Swoboda and the VSO, as is the Boccherini Symphony in A on VL 50-2, along with Haydn's Octet in F played by the Vienna Philharmonic Wind Group. The Boccherini and Haydn works have in common a melodious, flowing continuity. A pair of Vivaldi Violin Concertos are played on WL 50-6 by Peter Rybar, accompanied by the VSO under Rudolf Moralt. Rybar's solo work, a little steely in tone, is technically competent and in tune throughout. The G minor, the better of the two works, is played with plenty of rhythmic vitality.

All of the above recordings are mechanically good. Whatever color is lacking can doubtless be charged to the character of the orchestras and performers employed: the Vienna Symphony, after all, cannot sound like the Philadelphia. Good taste and musicianship are among the characteristics of these releases and the record buyer can find much of value with which to supplement his collection. R. K. S

NEW PUBLICATIONS IN REVIEW

Scoring Manual: Scoring for the Band, by Philip J. Lang (Mills Music, Inc., N. Y. $5). Although the author confines himself to band-scoring, orchestrators in general are going to keep this book as a handy reference. It is divided into four parts. Part I deals with band instruments proper—their notation, ranges and capabilities. Part II takes up the instrumental families, and Mr. Lang shows the basic ingredients that go into a band score. In Part III he takes up accompaniments, countermelodies, figurations, cueing and cross cueing, and the general procedure of scoring. The final section deals with types of dance scoring—transcriptions, arrangements, marches and solos. Scoring for the Band is a well-done and valuable book that will be helpful to students and professionals alike.

Piano Solo: Etudes-Tableaux, by Rachmaninoff: (Leeds Music Corp., N. Y. $3). The publishers call this edition the first complete one of the Etudes-Tableaux, opp. 33 and 39. Included are two pieces that never before have appeared in print—Nos. 3 and 5 of op. 33. Rachmaninoff composed these sets in 1911 and 1917, respectively, and many of the individual pieces in them remain in the concert repertoire. Of the two newly-discovered works, op. 33, No. 3 is in C minor, and is representative of a familiar side of the composer—his plangent Russian background. No. 5, in E flat minor, is a rather difficult, rapid-moving work with some delicate color effects. Alfred Mirovitch, who edits this edition, has written a preface and supplied pedal markings for all of the Etudes-Tableaux.

For Flute and Viola: Serenade, by William Presser (The Composers Press, Inc., 70c). Dr. Presser is head of the music department at State Teachers College in Florence, Alabama. In this Serenade he handles the attractive instrumental combination of flute and viola with skill. The one movement is in three sections—Adagio, Lento, and an Allegro in waltz rhythm. In the Adagio the viola fills in the harmony with heavy chords; thereafter it is on a more equitable basis with the flute. The harmonic medium is mildly dissonant. Performance time is six minutes.

For Voice and Piano: Cynthia, by Richard Kountz; O Why Do You Walk?, by Richard Hagemen; To the Nightingale, by Richard Manning; The Lone Mother, by Clarence Olmstead (Galaxy Music Corp., N. Y. 50c each). Lovely Flower, So Gentle, by Handel (Elkin & Co., Ltd., Galaxy Music Corp., N. Y. 75c). Kountz's Cynthia is available for high, medium or low voice. It is a quiet salon-like song. Hageman's O Why Do You Walk?, for medium voice, has a subtitle "To a Fat Lady seen from the Train." The composer uses a chromatic melodic line with skill, alternating between minor and major, and writing an accompaniment that brings out the quiet mood of the poem (despite its subtitle, the lines are not intended to be humorous). Manning's To the Nightingale sets to music a text in Italian by Petrarch; words in English and Italian are included. The subdued melodic line and accompaniment in the first part almost suggest a Renaissance quality. At the climax the accompaniment uses a more forceful modern idiom. In all, this song is a sensitive piece of work. Olmstead's The Lone Mother is for low voice (C to E flat). The song has a sentimental text: "Deep in the shadow, She slowly rocks in her easy chair; The dying embers light her love-worn eyes. . . ." Adrian's Lovely Flower, So Gentle, is a setting of the Minuet from Handel's Berenice, arranged as a song. It can be sung either as a solo or as a vocal duet; the second voice part has been added by Robert S. Groves.

For Clarinet and String Trio: Drag and Run, by Anthony Donato (Composers Press, Inc., N. Y. $1.75). This work, which won first place in the 1946 contest sponsored by The Composers Press, is scored for clarinet, two violins and cello. Dr. Donato, on the music faculty of Northwestern University, has composed a fast moving little piece in one movement, with some syncopated rhythms, a feeling of modern harmony, and a neat climax.

DOWN PUBLISHERS ROW

Competitions and Commissions: Closing date for the Society for the Publication of American Music's 1951 competition is Nov. 1, 1951. It is open to American citizens, either native or naturalized, who offer chamber music works in larger forms for three instruments (string or wind). Winning works will be published by the organization, and the composers will receive a royalty contract of 25% of the list price for sold copies, after the usual distribution of publications to S.P.A.M.'s membership. For further information write Dr. Philip James at New York University. . . . The Julius Hartt Music Foundation has announced three new additions to the series of student compositions to be honored by the Foundation's publication award. They are Expressions for Flute and Piano by Normain Kimmell, Caprice for Strings by Marvin Paymer, and George Steele's Short Suite for piano solo. Mercury Music Corp., is the publisher for the series. . . . Gail Kubik, who has just been awarded the Prix de Rome, is using a MacDowell Colony Fellowship this summer to write a Symphony Concertante commissioned by Thomas Scherman, conductor of the Little Orchestra Society. . . .

Sponsors of Washington's Sesquicentennial are seeking an official march to celebrate the anniversary. American citizens are invited to submit entries, including a full band score, by July 15. Entry blanks are obtainable from the Sesquicentennial Commission at 1400 Pennsylvania Avenue N.W., Washington, D. C. Carl Fischer, Inc., will publish the winning march in November.

Acquisitions: Mills Music, Inc., has acquired the selling rights as sole representative of Alfred Lengnick & Co., Ltd. This British firm, founded in 1892, specializes in educational as well as standard and symphonic music. Its catalogue includes works by Ernst von Dohnanyi, Philip Sainton, Edmund Rubbra, Alec Rowley, Malcolm Arnold and Bernard Stevens. In addition to its association with the Lengnick organization, Mills Music has purchased the B. F. Wood Music Co., in Boston. The catalogue embraces thousands of copyrights in the piano teaching, literary and choral categories. Nick Lang will be the director of the Wood firm, which is to be operated as a separate Mills division. Other catalogues recently acquired by Mills are those of Waterson, Berlin and Snyder; Vandersloot, and Nicomede.

Premieres: Anton Bruckner's Apollo March was heard here for the first time on June 26 when it was performed by the Goldman Band Guggenheim Memorial concert in Central Park. . . . Sir Adrian Boult conducted the BBC Symphony Orchestra in the British premiere of Randall Thompson's 3rd Symphony on June 9 over BBC. . . . Ned Rorem, this year's Lili Boulanger Foundation Award winner, has returned to Fez, Morocco, after giving concerts with Nell Tangeman in Italy where she sang the first performance of two of his songs with the Florence Symphony. He is now writing a cycle of songs for Doda Conrad and a long one-movement orchestra work, called Mario and the Magician (after Thomas Mann), to the memory of Lili Boulanger. . . . Gloria Solloway, bassoonist, played the first performance of the Eckhardt-Gramatti Concerto at the Grosser Musikvereinsaal in Vienna last month.

Recommended: For the sixth successive year the Orchestras Committee of the National Federation of Music Clubs, of which Dr. Marion Rous is chairman, has released a list of American orchestral works recommended to the major symphonic conductors of the country for performance during the coming season. Included among the five works are, for the first time, scores for solo instrument and orchestra. On the list are Paul Creston's Piano Concerto; Norman Dello Joio's Clarinet Concerto; Ernst Krenek's Fifth Symphony; Randall Thompson's Third Symphony and Bernard Wagenaar's First Symphony. Two smaller form works endorsed by the committee are David Diamond's Overture to the Tempest and Carl Ruggles' Organum. There is also a secondary list (works of appreciable merit, some of which came too late for the entire committee's examination) of 26 works. Information regarding scores is available from the American Music Center at 250 W. 57th St., in New York. . . .

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BERNICE FROST SAYS...

FIRST PIANO TEACHING

The following letter brings a direct challenge to all of us who have had years of teaching experience:

"I am about to do my first piano teaching and should like to have a few concrete ideas upon which to base my work. I have just finished a special course for piano teachers, but there was so much generalization that I find myself without anything definite to hold on to. K. L. M., Iowa."

There are three things to keep in mind in your first month of instructing others: first, that teaching is giving; secondly, it is an art; third, it is interesting but hard work.

Your beginning attitude towards your pupils should be a helpful one—but not merely that of teaching through telling. Pupils must be guided to help themselves.

Always be calm and relaxed; speak in clear, quiet tones; always be sympathetic—and invariably use the best music. Never lower your standards because of a pupil's limited background.

Underneath the Notes

Remember always that pupils can develop only in proportion to what is within them. A by-product of good teaching should be an added sense of beauty, which should be acquired in actual experience of music, rather than through abstract lectures upon the subject.

We are not in our profession only to give piano lessons, but also to impart to each pupil an appreciation of good music. The real teacher knows that contact with fine music will develop the pupil culturally and spiritually, if it is presented in such a way as to make him love and understand it.

Registrar

I am a piano teacher in a private school and have been appointed registrar of the music department. The piano enrollment is small, so that my first problem is how to increase it. Please advise me how to do this. H. C., Mass.

Your promotion should be planned through a social approach. Afternoon musicales and teas can be arranged at the school or in private homes, with a musical program by the piano students from the school. Patrons might be pleased to have pupils play at other small social functions. Duet playing can be very effective in a home gathering. The duets, of course, must be memorized.

Patrons of this type of school should, without much effort, be made to recognize the cultural advantage of music in the home.

Concentration

I have been trying for some time to develop, in an older advanced pupil, the ability to concentrate. I have stressed the importance of slow practice; and, while this pupil is very careful in trying to follow all lesson suggestions, he still has a very limited concentration span. What can be done about this?

Y. B. Cal.

Perhaps the young man is thinking too much about keeping his practice slow. Slow practice does not in itself mean concentration. However, first concentration effort does require slow playing. Impress upon this pupil the importance of thinking about concentrating and not about playing slowly.

Also suggest short periods of practice, beginning with twenty-minute ones. Many advanced students practice two and three hours at one sitting. Only a few can concentrate for this length of time; the majority waste at least half of the period, while imagining that their attention is focussed on their work.

Unmusical Results

A talented artist-pupil, with whom I have worked for over eight years and who has done a great deal of public playing, is not improving in a musical way. His playing is clean and accurate—that is, he follows carefully all indication marks, and his speed is almost unlimited. His personality and stage presence, as well as his playing, have given him a large following in the nearby towns, where he gives programs every year. What can be done to make his playing more musical? F. P., R. I.

Analyze this student's playing from every angle, and you will probably find the reason for the unmusical quality.

Does his repertoire demand too much concentration on the technical side? Is his technic so developed that he can give all of his thought to interpretation?

Really musical playing requires feeling, imagination and warmth. Does his playing show these qualities? There may be too much thought of detail. Work for a broader scope on each solo as a whole, and for the necessary feeling of abandon.

No Progress

After six months of study, an eight-year-old pupil has learned nothing, made no progress whatsoever, and each lesson is like a very first lesson. Should one continue the lessons or have this pupil wait a few months and then begin again? D. E., Ohio.

Assuming that this pupil has an average I.Q., does not have a rebellious attitude toward the music lessons, and has a mother who is interested in the piano study, it might be well to try shorter lessons—fifteen or twenty minute lessons—three or five times weekly. If this does not make for progress, the lessons should be discontinued.

Interpretation

How can one explain to pupils the meaning of the word "interpretation"? I have several advanced students who keep asking for a clearer definition.

K. C., N. J.

Interpretation is understanding the harmonic and formal analysis of the composition; the meaning of it as a whole; the composer's style; the period in which the composition was written, and then making the performance of the work a moving and exciting experience for both performer and listener.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

Sailor's Dance, by Burns L. Hackney, 30c., and With A Hook and A Whirl, by Sister Mary Edmund, O.P., 40c. Two dances with a freedom of rhythm which is convincing and intriguing. The first is grade 2, 2 pages long, the other has the ring of a true folk tune with its merry phrases, in grade 4. Melody for Springtime, by G. F. McKay, 35c. A nocturne with gentle impressionistic mood, having a tender melody and sostenuto chordal background, poetic and musical. Grade 3. Hindu Dance, by Lily Strickland, 35c. In minor mood, using certain altered steps in the scale, this seems of genuine Oriental flavor. A slow section alternates with an animated melody. Grade 3. Barbara Allen, arr. by James A. Bliss, 30c. This old English folk tune has been set with a sensitive use of counterpoint and appropriate harmonies. Skillful use of legato chord-playing is required. Grade 3. Muted Laughter, by Wm. Grant Still, 35c. This 3 page piece for grade 4 has the light humor of a musical fairy tale, with chords shifting from hand to hand in charming patterns. From A Cradle, 30c., and A Jig Tune, 40c, by Michael Brodsky. The first, for grade 2, demands tasteful expression and simplicity, while the other poses problems in time values for grade 3 and is a dance of marked character. Both are pieces of musical worth. Morn-

(Continued on next page)

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Up and Down the Guild Keyboard

By Grace White

Dr. Irl Allison, president of NGPT, states that more than 27,000 piano students have entered the 1950 auditions; 700 have received the Bach pin for Five Years as National Winners, and 40 the Paderewski Memorial Medal for Ten Years National Honors. More Artist, Collegiate and High School Diploma Winners than ever before have participated. Full announcements of rules for entering Third Annual Piano Recording Competition will be mailed to members in July.

Dr. and Mrs. Edwin Hughes report an interesting four weeks at Winthrop College, N. C., after which they return to New York for their summer Master Class.

Ethel Connell Phoenix served three terms as president of the Central New York Music Teachers Association, two terms for Professional Women's League, and has just been elected president of Central New York group of American Penwomen.

Effa Ellis Perfield starts in July on a western tour, giving courses in Denver, Pasadena, Los Angeles, San Diego, San Francisco, Portland, Seattle, Spokane, Dallas.

Irene Rosenberg is giving a series of broadcasts over WABF Sat. evenings.

Howard Tuvelle, 16, pupil of Ralph Zirkle, entered in Guild auditions since early childhood, has won the 1949 Springfield Symphony contest, and Ohio State MTA Contest and played at State Convention in Toledo, June 22.

Frances Pierson Brumbaugh lists as activities of her pupils at present: radio, television, MTA workshop, ten-year certificate programs of the Guild, and orchestral appearances in California.

ROBERT VETLESEN, Guild Chairman of San Francisco; recently soloist with San Francisco Symphony, Pierre Monteux conducting; and adjudicator for Guild auditions in New York City. Mr. Vetlesen sailed June 15 for Norway to fulfill engagements during several weeks. (Photo—Larry Keany)

Teaching and Playing Contemporary Scores

By Elizabeth Gest

One hears and reads much concerning more frequent public performances of contemporary music, and the teaching of the simpler present-day compositions to piano students, in order that the oncoming generation may become more familiar with current idioms.

Some present-day composers have written short pieces, definitely intended for use in teaching—small pieces of gentle impact, as it were, and with no particular technical problems — in other words, simple teaching "material" (much as that word may be disliked in some circles). Many of these composers write in modern vein because it is perfectly natural for them to do so, while others, apparently, do so deliberately because they consider it to their advantage to bear the label "modern."

Whether or not a teacher should include contemporary music in the repertoire of the average pupil is something for the teacher himself to decide, but there are two considerations which he might find useful as a guide in making his decision: 1. Is he qualified to teach contemporary music? 2. Is the pupil qualified to study it?

Some Teacher Qualifications

For the teacher, the following suggested qualifications should determine his decision: (a) Is his ear well enough trained to tell instantly whether the pupil plays exactly what is on the staff, or merely some similar discord? (b) Is he a good enough sight reader to recognize at a glance which tone was incorrectly played, regardless of the fact that the notation may carry no signature, may use many double sharps and flats, with, perhaps, each hand in a different tonality? (c) Does he produce in his pupils a lovely, deep-toned legato, so that the percussive type of much modern music will not ruin it? (d) Is he established enough rhythmically to steer his pupils on a straight course through unusual time patterns or meter combinations? (e) Does he produce, in his pupils, good syncopated pedal-work so that the non-legato current mode will not upset his pupil's foot-work?

What Pupils Need

In the case of the pupils, the requirements are similar, though in a lesser degree. The teacher should decide for each individual pupil the following: (a) Is his ear-training and harmonic sense well-enough established for him to recognize the difference between standard chords and discords? (b) Is his sight-reading reliable enough for him to read discords or tone clusters fairly accurately? (c) Is his legato developed enough so that percussive playing will not spoil it? (d) Is he thoroughly rhythmic, so he will not falter in unusual or combined meter patterns? (e) Has his syncopated pedal technic become automatic, so that nothing can fault it for standard repertoire?

If neither the pupil nor the teacher can meet these requirements, the proverbial stone wall presents itself, and then, how or when can the qualifications be acquired? The logical answer would be to take contemporary music in small doses, in such cases, and concentrate entirely on its harmonic and technical phases, but not on its finished performance, and do not include such practice numbers on student-recital programs.

But when the teacher and pupil are thus prepared, with varying degrees of assurance, contemporary compositions will be well taught and well performed, and may be used on any occasion. The performers will have confidence in their ability to play this kind of music, derived from the teacher's capability to teach it; the listeners will have frequent opportunities to hear such music well performed; and the composers themselves will be gratified to find their compositions receiving not only more, but better presentations.

MUSIC FOR THE TEACHER

(Continued from preceding page)

ING SONG, by Mary Lou Beaman, THE WATER-WHEEL, by Catherine Ryan Keysor, and EVENING SONG and SNOWFLAKES, by Mildred Couper, 30c. each. These short pieces are for the beginner, instructive yet refreshing in style. J. Fischer & Bro., N. Y.

FIFTEEN RECREATIVE ETUDES, by William Scher, 60c. 15 fine pieces for grade 3 for development of various problems of technic and style, with descriptive titles. ON A SWAN-FILLED LAKE, by Milo Stevens, NIGHT WINDS, by Stanford King, 35c. each, and CHINESE LULLABY, by Anne Robinson, 30c. The first 2 both use alternating hands in arpeggio'd chords, hands often crossing, in ¾ time; the last has a sweet, quiet effect in Chinese mood, all grade 2. LOVE IN SPRINGTIME, by Clifford Shaw, 35c. Hands large enough for big chords, and knowledge of A flat major with frequently altered chords are required in this romance. Oliver Ditson Co., Bryn Mawr, Pa.

WHAT IS BENJAMIN? by Jerzy Fitelberg, 75c. Eleven amusing pages of a musical tale for children to read and to play, the story and drawings by Dorothy Cole. Very simple musical sketches and short narrative depict a lad's adventures as he searches for "Benjamin." E. B. Marks Music Corp., N. Y.

HIDE AND SEEK, by Ludwig Schytte, 30c. Hide and Seek (Op. 66, No. 6), is a pleasant brief sketch for the immediate pupil who needs to develop a fast, smooth-running legato scale in the right hand against staccato notes for the left hand. MY DREAM, by Thomas J. Gerald, 60c. My Dream is called a Poetic Paraphrase by the composer; it is also available as a song. This paraphrase is of medium difficulty, offering a few passages in double notes, rapid scales and arpeggio figurations. Paragon Music Publishers, N. Y.

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SCHOOLS and STUDIOS

Rosenthal Pianists in Recital

Artist-students of Mme. Hedwig Rosenthal, widow of the eminent pianist Moriz Rosenthal, were heard in Carnegie Recital Hall on June 3. A high calibre of performance was achieved by all the players, the youthful pianists displaying technical facility, sound musicianship and an attractive dignity of bearing.

Among the gifted participants were Linda Babits, Jaqueline Einsel, Bertha Pritikon and Brigitte Dolores, all especially fine talents. It was an unusual and remarkable students' concert, in which only the major piano concertos were played, the orchestral parts of which Mme. Rosenthal performed at the second piano for over three hours. Suzane Kales played with maturity and assurance Bach's D minor Concerto, Gertrud Rennert in Weber's Konzertstück was brilliant, Samuel Sanders, 12, gave a scintillating rendition of Ravel's Jeux d'eau, climaxing with an impressive performance of Liszt's Hungarian Fantasy in Moriz Rosenthal's arrangement, played with the command of a mature artist, which brought ovations. Jean Hoerner's delicacy in Ravel's Ondine and fine style and technical skill in Saint-Saens' G minor Concerto surprised even older professional pianists, a number of whom were in attendance. Donald Betts' powerful and deeply moving rendition of the Brahms Concerto in B flat concluded a memorable recital by students who, in part, are already full-fledged young American artists. H. H.

Hedy Spielter Students Appear

May was an eventful month for some of the artist-students of Hedy Spielter. Alan Mandel, who has already given a Town Hall recital, appeared as pianist-composer, playing his composition Ballade before the 1950 Biennial Convention of the New York Federation of Music Clubs in Utica, N. Y. He was declared Superior Winner for the State by the judges. Melvin Stecher, scheduled for Town Hall debut next season, won the Five Towns Music and Art Foundation Contest, and was soloist with the American Youth Orchestra under Dean Dixon, playing Bach's D minor Concerto at a concert in Lawrence, N. Y., under the auspices of the Foundation. Martha Umstead, another aspirant for a Town Hall introduction next season, was heard in a musicale at the National Arts Club, New York, sponsored by Los Panamericanos, Leon Helguera, president.

Barth Courses Now in Progress

Hans Barth Refresher Courses were given last month in Birmingham, Ala., and at Duke University in Durham, N. C. He will present these eight-day courses in Jackson, Miss., beginning July 6; Austin, Texas, July 19; Indianapolis, Ind., Aug. 3; New York City, Aug. 17, and Buffalo, N. Y., Sept. 7.

SCENE FROM DOWN IN THE VALLEY, as produced by the Academy of Vocal Arts, Philadelphia, in an al fresco performance at Faraway Farm, Haverford, Pa. The double bill included Debussy's l'Enfant Prodigue, with Louise Turner as Lia, Howell Zulick as Azael, and Roy Wilde as Simeon. The singers for Down in the Valley included Emalee Baron as Jennie and Roy Wilde as Brack Weaver (seated on steps), and Eugene King (with the banjo) as the Leader. Vernon Hammond is the musical director. Rose Landver stage director. (Photo, Pearlman)

Alton Jones Pupils Active

Students from the class of Alton Jones gave a piano recital on May 4 at the Juilliard School of Music. Among the performers were Charles Wadsworth, who was soloist with the Atlanta Pops Orchestra last summer as a result of winning a state-wide contest; and Clifford Tucker, winner of a scholarship offered by the Memphis and Mid-South Piano Scholarship Association.

Herbert Melnick made concert appearances in Columbia, Mo., where he is a member of the piano faculty of Stephens College.

Eunice Eaton, artist-pupil of Mr. Jones, gave her fourth Town Hall recital on April 20. This was preceded by two broadcasts over WNYC, a recital at Queens College, and an appearance at a concert given by the Society for Forgotten Music. She will return from Europe this fall.

Mr. Jones will teach at the Juilliard Summer School. His next New York recital will be given in February at Town Hall.

Lenox Darcy Artists Appear

Karl Lassen, tenor, artist-pupil of Lucie Lenox Darcy, has returned from Europe, where he headed the Karl Lassen Show, a troupe of comedians, appearing in centers of the American Zone of Occupied Germany. Another tenor from this studio, Charles Peterson is back from a tour of the South and Southwest, singing Remendado in Carmen. Irene Richards, coloratura soprano, was the special artist with the Nutley Choral in its annual spring concert in Nutley, N. J. Emily Butdorf, soprano, put on an operetta Behind the Castle Walls in Mexico for the spring musicale of the Junior High School at Linden, N. J., where she is musical director.

Opera at N. Y. College of Music

The New York College of Music presented scenes from Trovatore, Louise, Haensel and Gretel, Aida and Boheme on May 29 and 30. Siegfried Landau directed the music, and Albert Felmar was in charge of staging. On June 4 and 5 the opera class of Prof. Leopold Sachse gave two performances of Traviata at the College, with Mr. Landau conducting.

Adelphi Names Instructors

Appointment of five additional instructors for the Summer Music Workshop and Festival at Adelphi College, Garden City, N. Y., July 5 through Aug. 15, has been announced by Dr. Paul Dawson Eddy, president. They are: Leonard Arner, first oboe of the St. Louis Symphony; Byron Goode, flutist, formerly of the Dallas Symphony, and chamber music coach last summer at Tanglewood; and, as associate teachers, Arthur Renzulli, bass viol, George B. Zukerman, bassoon, and Lillian Inez Bertolino, violin.

Mannes School Premiere

On May 31 the Opera Workshop of the Mannes School gave a program under Paul Berl, music director, and Ralph Herbert, stage director, which included excerpts from Judgment Day, a new opera by Paul Berl. Operatic scenes and excerpts were featured on June 2 by the Opera Training Course, with Otto Guth, music director, and Mr. Herbert, stage director. Eileen Flissler, pianist, was heard on June 5.

Carreras Students Heard

Maria Carreras climaxed her season of teaching in New York by presenting a student piano recital in Carnegie Recital Hall; those appearing were Stephanie Taubman, John De Biagi, Verna Nagel, August Vella, Lillian Schwabe, Gloria Miserendino, Charlotte Sande, Paul Sully. In addition to her New York season, Mme. Carreras held her annual master class in Macon, Ga., where she also gave a concert.

(Other School News on Next Page)

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Tabori Students in Two Recitals

Robert Tabori presented students from his New York vocal studios in Carnegie Hall on two consecutive Sunday evenings, May 21 and 28. The calibre of the singers ranged from a few in their first concert appearance to those heard in previous seasons and to several of artist standing. The programs were equally varied, offering lieder, early Italian, classic and oratorio airs of Mozart and Handel; ensembles and arias from the operas of Verdi, Thomas, Puccini, Massenet, Cilea, Saint-Saens, Donizetti, and Smetana; Scandinavian and American songs; excerpts from operettas and spirituals. The expert accompanist was again Ludwig Greenbaum.

Among the singers appearing were Helen Spina, soprano, who made her operatic debut this season, and James Powell, baritone, an admirable recitalist. Improvement in technical and interpretative delivery was noticeable in the singers heard in previous spring concerts while the newcomers maintained the standard of the whole with potentials of significant promise. The average of voices was superior and although the recitals ran to great length, the pleased audiences responded with undiminished approval up to the final numbers. Including favorites from former hearings and the debut singers, the roster listed: baritones, Edmund Vellanti, Edward Martin, James Powell; bass-baritone, Ralph Gomar; basso-cantante, Richard Holton; sopranos, Helen Spina, Rosemary Greene, Doris Kessler, Dorothy Marek, Marguerite Vivequin, Marguerite Barus, Elsie Pituk; mezzo-soprano, Muriel Marino; contralto, Diana Bregman; tenor, Lief Aagaard. M. C.

La Forge-Berumen Studio Events

A spring recital was given at the La Forge-Berúmen Studios on May 26 before a large audience. Walter Lowe, basso-cantante; Lida Da Valle, coloratura soprano; Ralph Quist, tenor, and Rosa Canario, dramatic soprano, were the singers who presented arias and songs, with their teacher, Mr. La Forge, at the piano. The talented 14-year-old pianist, Edward Mullady, pupil of Mr. Berúmen, played works by Bach and Schubert.

Rosa Canario sang with orchestra at Madison Square Garden, New York, on June 1, and Thomas Hayward, tenor of the Metropolitan, was soloist the same evening at Town Hall in a concert given by the Federation Choral Club.

IN BENEFIT CONCERT . . . Elaine Gorner, soprano, artist-pupil of Zenka Stayna, sang in the All Star Concert sponsored by the Council of Organizations for Yeshiva University at Carnegie Hall. (Photo—Bruno of Hollywood)

Mr. Berúmen presented six of his younger students in a musicale at the studios on June 11. Those participating were Audrey Ades, Jacqueline Bird, Harry Sharkey, Jeanne McLaughlin, Ruth Crosby and Edward Mullady.

William Schoonmaker, pianist, was soloist at a concert given by the Schubert Club of Port Jervis, N. Y., on May 16. Robbie Masterson, also a pupil of Mr. Berúmen, recently appeared in concert in Brooklyn and Jackson Heights.

Frank La Forge is giving a series of radio concerts every Sunday in Norwalk, Conn., over station WNLK.

Peabody Conservatory Summer Concerts

BALTIMORE.—Soloists have been announced for the Sunday Evening recitals at the Summer Session of Peabody Conservatory, which extends until Aug. 5. All performances will take place in the Peabody Concert Hall at 8:30 p.m., free to all. Those to appear are: July 9, Frederick A. Griesinger, pianist; July 16, Richard Ross, organist; July 23, Margaret Auë, cellist, accompanied by LeRoy F. Evans, pianist, and July 30, Austin Conradi, pianist.

Mrs. Grace Newsom Cushman, of St. Johnsbury, Vt., has been appointed to the faculty of the Peabody Conservatory of Music and Peabody Preparatory Department, beginning in September. In the advanced department of the school she will teach keyboard harmony, and in the preparatory department offer classes in study of form, ear-training, keyboard analysis and improvisation.

Abate Artist-Pupils in Recital

Anne Abate presented her artist-pupils in a vocal recital in Carnegie Recital Hall. One of the participants was Harriet Pavies, 19-year-old soprano, studying with Miss Abate on an operatic scholarship. Singers from this studio also include Hofstra and Brooklyn College students. Miss Abate, former operatic soprano, is a graduate of the Giuseppe Verdi Grand Opera School of Music, a pupil of the late Prof. Dante Del Papa.

Manhattan School Events

A symphony training orchestra is meeting weekly throughout the summer at the Manhattan School of Music for the study of repertoire. Advanced instrumentalists from greater New York were invited to join the nucleus group, which is made up of the master-class students in the summer session of the School, plus top talent from the City's high schools. Rehearsals are held each Wednesday in Hubbard Auditorium under the direction of Harris Danziger.

Alfred Jakubowicz, 27, of New York, who received his Bachelor of Music degree from the Manhattan School of Music with the class of 1950 in May, has been engaged by Efrem Kurtz for the first violin section of the Houston Symphony Orchestra, beginning this fall.

Two other graduate students who are working at the Manhattan School of Music this summer have received orchestral contracts. Stanley Weiner has been appointed concertmaster of the Indianapolis Symphony and Larry Bernsohn named a member of the first cello desk of the Buffalo Philharmonic Orchestra.

Lotte Leonard Studio News

Paula Lenchner has been engaged to sing the title role in Madama Butterfly in the summer festival at Central City, Colo.

Mattiwilda Dobbs, lyric soprano, recently won the $3,000 John Hay Whitney Fellowship.

Florence Fields, dramatic soprano, sang in the first American performance of Luigi Dallapiccola's Quattro Liriche di Antonio Machado for piano and voice, presented at a concert of the ISCM.

All these singers are from the studios of Lotte Leonard. Mme. Leonard recently left to spend the summer in Europe and returns to this country in the fall.

SCHOOL NOTES

The Curtis Institute of Music announces the appointment to its faculty of Giuseppe De Luca, eminent Italian baritone.

The University of Wisconsin School of Music presented Bach's Mass in B minor on May 21. Paul G. Jones was the conductor.

Nicholas Goldschmidt, musical director of the Royal Conservatory Opera School in Toronto, this summer is director of operatic studies of the University of British Columbia in Vancouver, On Oct. 18, Mr. Goldschmidt, back in Toronto, will conduct a performance of Turandot as the first broadcast opera of the CBC opera's third season.

The Philadelphia Conservatory of Music presented Natalie Hinderas in a piano recital on May 28 at Presser Auditorium, Philadelphia.

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"A musical representative from Japan, in the person of 24-year-old Mariko Iwamoto, violinist, made her first American appearance in Town Hall last night. A large audience turned out despite the wet weather. Among her talents Miss Iwamoto displayed a musical temperament that was unusually controlled by thoughtfulness and understanding, **a fine ear for subtleties of pitch and phrasing, a big, colorful tone** and—not unimportant in a concert artist—good looks."

—C. H., N. Y. Times, June 15, 1950.

MARIKO IWAMOTO

Violinist

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